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THE SPANISH SERIES

MURILLO

THE SPANISH SERIES

EDITED BY ALBERT F. CALVERT

SEVILLE
MURILLO
CORDOVA
THE PRADO
THE ESCORIAL
SPANISH ARMS AND ARMOUR

In preparation—

GOYA
TOLEDO
MADRID
VELAZQUEZ
GRANADA AND ALHAMBRA
ROYAL PALACES OF SPAIN
LEON, BURGOS & SALAMANCA
VALLADOLID, OVIEDO, SEGOVIA, ZAMORA, AVILA & ZARAGOZA

VERA EFFIGIES BARTHOLOMÆI STEPHANI A MORILLO MAXIMI PICTORIS
HISPALI NATI ANNO 1618 OBIIT ANNO 1682 TERTIA DIE MENSIS APRILIS.

BARTOLOMÉ ESTEBAN MURILLO.

759.6
M94c

MURILLO

A BIOGRAPHY AND APPRECIATION BY ALBERT F. CALVERT WITH 165 ILLUSTRATIONS REPRODUCED FROM THE MOST FAMOUS OF MURILLO'S PICTURES

LONDON: JOHN LANE, THE BODLEY HEAD
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To

THE MARQUIS OF VILLALOBAR,

Chamberlain to His Catholic Majesty,
Minister for Spain in London.

My dear Marquis,

When I stop for a moment to think of the many times I have had occasion to express my thanks to you in the course of my work in connection with Spain, I am reminded of an obligation that I find myself powerless adequately to acknowledge. And so, lacking better means of assuring you of my deep appreciation of all your kindness, allow me to claim an author's privilege, and in asking you to accept the dedication of this little book, make a public avowal of my gratitude and add yet another phrase to my frequent and sincere thanks.

Believe me,

My dear Marquis,

Your ever grateful and obliged,

ALBERT F. CALVERT.

PREFACE

In making Bartolomé Estéban Murillo the subject of an early volume of the new Spanish Series I was influenced by two principal considerations. The art of the painter of the Conceptions, and of the even more widely-known Beggar Boys, has been exhaustively treated in nearly every European language ; but in the English, I am not acquainted with any popular and unpretentious biography and guide to the works of Murillo, on the lines of this little book.

Although Murillo and Velazquez have been proclaimed side by side as the " noblest artist " and the " greatest painter " that Spain has produced, the illustrious Court-painter to Philip IV. has ever, and quite properly, received the lion's share of popularity. Velazquez has been familiarised to the English public by several inexpensive and adequate volumes, while Murillo has waited long for his introduction to the domestic hearth of the general reader.

The belief that the time has arrived for an attempt to be made to furnish a brief but comprehensive survey of Murillo's masterpieces, might of itself be considered a sufficient apology for this publication, but I possess, I hope, an additional excuse in what has been described as the most complete series of reproductions of any one artist's pictures ever brought together. The delays that have occurred in completing the book, and the postponement of publication, have been occasioned by delays in obtaining little known examples, and by the substitution of better illustrations for others already selected and printed.

In this volume the writer's object has been to consider the painter's art in its relation to the religious feeling of the age in which he lived, and to examine the artist's attitude towards his art. Murillo was the product of his religious era, and of his native Andalusia. To the rest of Europe, in his lifetime, he signified little or nothing. He painted to the order of the religious brotherhoods of his neighbourhood ; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were neglected or entirely forgotten.

But the romance from which Murillo's life was almost free attaches to his pictures, which, after being concealed for two hundred years in shaded cloisters and dim convent recesses, were torn from their obscurity by the commercial greed of Napoleon's generals, and thrust before the amazed and admiring eyes of Europe. The fame of the "Divine Murillo," which grew beneath the shadow of the altar, was re-born amid the clash of arms, and in countries which for two centuries had forgotten his existence, he lived again the triumph which was his in his life-time.

In the text which accompanies the illustrations, I have propounded no new theory regarding the artist's work, and while I have ranged at large over the field of Murillo literature, from Richard Cumberland's "Anecdotes of Eminent Painters in Spain" (1782) to Sir William Stirling-Maxwell's "Annals of the Artists of Spain," and from Cean Bermudez' "Diccionario histórico de las mas ilustres professores de las bellas artes en España," his "Descripcion artística de la Cathedral de Sevilla," and Francisco Pacheco's "Arte de la Pintura," to Paul Lefort's "La peinture Espagnols"; I cannot claim to have enriched the

biographies of the painter with a single new fact. But in this volume I have succeeded—with the invaluable assistance of Rafael Garzon, Franz Hanfstaengl, J. Lacoste, Braun Clement and Co., Mansell and Co., and other eminent artists and photographers, to whom I hereby desire to acknowledge my indebtedness and express my thanks—in getting together reproductions of over 165 of Murillo's pictures. On the strength of this modest but unprecedented achievement, I submit my monograph to the favour of the public.

A. F. C.

"Royston,"
Swiss Cottage,
N.W.

Chronology of Events in the Life of Bartolomé Estéban Murillo

1617. Last week of December. Born in Seville.

1618. January 1st. Baptised in the parish church of La Magdalena.

1618-1629. Lost his parents by a malignant epidemic ; was adopted by his uncle, Juan Agustin Lagares ; apprenticed to Juan del Castillo.

1632. Painted the " Virgin with St. Francis " for the Convent de Regina.

1640. Juan del Castillo closed his studio and went to Cadiz.

1640-1642. Sold pictures painted on saga-cloth at the weekly fairs in the Macarena of Seville.

1642. Pedro de Moya returned to Seville. Murillo departed for Madrid.

1642-1645. Studied in the Royal Galleries of Madrid under the guidance of Velazquez.

1645. Returned to Seville.

1646. Painted his first great cycle of pictures for the Franciscan Convent of Seville.

1648. Married Doña Beatriz de Cabrera y Sotomayor.

1648-1652. The period of his *estilo frio,* or cold style.

1652. Commenced his *estilo cálido,* or warm style, in picture of "Our Lady of the Conception," for the Brotherhood of the True Cross.

1655. Painted "St. Leander," "St. Isidore," and a "Nativity of the Virgin" for the Cathedral of Seville.

1656. Painted "St. Anthony of Padua" for Seville Cathedral. Commenced his third style, *el vaporoso,* in four pictures for the Church of Santa Maria la Blanca.

1658. Projected his scheme for founding an Academy of Arts in Seville.

1660. Academy of Arts established, with Murillo and Herrera as first presidents.

1671. Executed the most important decorations of Seville Cathedral for canonisation ceremony of Ferdinand III.

1671-1675. Painted his series of pictures for the Hospitad de la Caridad.

1675-1681. Painted his great series of twenty pictures for the Capuchin Convent, a

series for the Hospitad de los Venerables, several pictures for the Augustine Friars, "The Guardian Angel," the Louvre "Conception," and many other famous compositions.

1681. Visited Cadiz to paint some pictures for the Capuchin Convent.

1682. Painted "The Holy Family" (National Gallery). Also executed several small pictures for the Capuchin Convent at Cadiz. While painting "The Espousals of St. Catherine" for the altar of the same convent, he fell from the scaffolding and contracted the injury which caused his death. Returned to Seville. Died 3rd of April. Buried in the church of Santa Cruz, Seville.

ERRATA

Plate 17, *for* Eliazar, *read* Eleazer.

Plate 25, *for* Northbrook Collection, England, *read* Pitti Palace, Florence.

Plates 26 & 109, *for* San Telmo, Seville, *read* Collection of the Duke of Osuna.

Plate 35, *for* The Flight into Egypt, *read* Repose during the Flight into Egypt.

Plate 48, *for* Rodrig, *read* Rodriguez.

Plate 67, *for* St. Thomas of Villanueva, *read* St. John of God.

Plate 69. This picture is in the Grosvenor Gallery.

Plate 89. This picture is in South Kensington Museum, London.

Plate 94, *for* Our Lady of the Immaculate Conception, *read* Assumption of the Virgin.

Plate 104, *for* Ascension, *read* Resurrection.

Plate 110. This picture is in the Collection of Philip Napier Miles, Esq., King's Weston, Gloucestershire.

Plate 136. The title of this picture is St. Mary Magdalen ; *for* the Academy of St. Ferdinand, *read* the Prado.

Plate 137. The title of this picture is The Mystic Marriage of St. Catherine (Detail).

Plate 156. This picture is in the Collection of Sir John M. Stirling-Maxwell.

Plate 158. This picture is in the Prado, Madrid.

Plate 161, *for* Dresden, *read* Earl of Dudley, London.

MURILLO

I.

Diego de Silva, who is known to the world as Velazquez, and Bartolomé Estéban, who like his great contemporary is more generally called by his mother's patronymic, Murillo, had many points in common. They were both natives of Seville; both embraced the pursuit of Art with the same singleness of purpose; and each achieved a brilliant career—the unblemished careers of men who, as has been written of one of them, "in the height of worldly success never lost the kindness of heart and simplicity of disposition which had characterised the student years." But while their names are, for these reasons, frequently linked together in the annals of Art as Spain's twin contribution to the immortal band of world-painters, their paths in life were placed wide apart, and from the first their aims were different. Velazquez, the eagle, soared in the

rarefied atmosphere of the Court ; he was robed in jewelled velvets, and was carried to his last resting-place by nobles as became a Knight of Santiago. Murillo's way took him through shady cloisters and the dim-lit stillnesses of convents and cathedrals. From the practice of an art, derived from and devoted to the Spanish Catholic religion, and the companionship of priests, he passed to an honoured grave beneath a stone slab, still preserved behind the high altar of the church of Los Menores, on which, by his own desire, was carved his name, a skeleton, and these two words—

VIVE MORITURUS.

But the remains of neither Velazquez nor Murillo survived the vandal excesses of the French in the Peninsula. The Church of San Juan in Madrid was pillaged and pulled down in 1811, and the ashes of Velazquez that reposed there were scattered to the winds, while Soult in Seville reduced the Church of S$^{ta.}$ Cruz to a ruin, and the bones of Murillo were lost beneath a weed-covered mound of rubbish.

Velazquez, says an Italian commentator, was an eagle in art, and Murillo an angel ; the one all sparkle and vivacity, the other all softness. Velazquez drew his inspiration from nature by

patient and continuous study; Murillo lived by the composition of altar-pieces and in meditation upon the histories of the Virgin and St. Francis. And their styles varied in accordance with their several purposes, and the inspiration of the distinctive surroundings in which they laboured. The one, working amongst connoisseurs in art, and enjoying leisure and a fixed salary, was able to bestow much care upon the execution of his works ; while the other, spurred into ceaseless activity by the continuous demands upon his brush made on behalf of religious houses, had not the same time to give to the elaboration of details, and was compelled to rest satisfied with less technical excellence. It is further worthy of remark, as Sir William Stirling-Maxwell has pointed out, that the court-painter, whose pictures were the ornaments of palaces, has been less exposed to have clumsy forgeries fathered upon him than the provincial artist, whose works were scattered far and wide among the convents of Andalusia.

Of the styles of the two painters it has been said that they are so different and opposite that the most unlearned could scarcely mistake them ; and Sir David Wilkie, in comparing Velazquez and Murillo, has indicated the peculiar merits of each without awarding the palm to either. It must

however be remembered that this appraisement was made during the Victorian era of criticism.

"Velazquez," he says, "has more intellect and expression, more to surprise and captivate the artist. Murillo has less power, but a higher aim in colouring; in his flesh he has an object distinct from most of his contemporaries, and seems, like Rembrandt, to aim at the general character of flesh when tinged with the light of the sun. His colour seems adapted for the highest class of art; it is never minute or particular, but a general and poetical recollection of nature. For female and infantile beauty, he is the Correggio of Spain. Velazquez, by his high technical excellence, is the delight of all artists; Murillo, adapting the higher subjects of art to the commonest understanding, seems, of all painters, the most universal favourite."

Murillo was born in Seville, as the year 1617 ended, and was baptised on the 1st of January, 1618, at the parish church of La Magdalena, which was destroyed by the French in 1810. Palomino fixed 1613 as the date of the painter's birth, and for a birthplace allotted him Pilas, a village some five leagues distant from Seville; but these details have been authoritatively corrected by Cean Bermudez. His baptismal register can still be seen in the Dominican church of San Pablo, which now serves as the parish church of La Magdalena. Murillo's parents, Gaspar Estéban and Maria Perez, were humble toilers in the city, and the narrow, awning-covered street in the Jewish

quarter in which he was born is situated in the meanest part of the city. Nothing is recorded of Murillo's life until he had entered his eleventh year, when his parents died of a malignant epidemic. The lad with his little sister went to live with a kindly uncle, a medical practitioner, named Juan Agustin Lagares, who resided in Seville. But Lagares' means were meagre; and young Murillo, who had already revealed his power in drawing, was speedily transferred, as a non-paying apprentice, to the studio of Juan del Castillo. Here, in the intervals of his duties, which consisted in the mixing of paints, the stretching of canvases, and other less artistic utility work, he studied with unwearied zeal. Castillo, who was brought up in the Florentine traditions of a much earlier period was, according to Bermudez, a dry and hard colourist, and although his design may perhaps be accounted good, he was certainly one of the worst painters the school of Seville has produced. Murillo's impressionable nature inevitably caught and reflected in his early work something of his master's style, and it is not surprising to learn that his first known picture, a "Virgin with St. Francis," which was painted at the age of fifteen for the Convent de Regina, impressed Sir Edmund Head, who saw it in the collection of Prebendary

Pereria at Seville, as "hard and flat," and "giving little or no promise of the artist's future excellence." Another picture, painted about the same time, depicting "Our Lady attended by Santo Domingo," which once hung in the College of St. Thomas, is also described as reflecting the hard academic style of his master.

In 1640, when Murillo was twenty-three years old, Juan del Castillo removed his studio to Cadiz, and his pupil remained in Seville to fend for himself and his younger sister—an obligation almost beyond his powers to fulfil. He was very poor, and, being without friends or influence, was often hard put to it to procure the means to satisfy their few modest needs. A small number of poorly-paid commissions came his way from unimportant convents and churches, but no priestly patron detected the latent talent in his work; and Seville was rich in artists, who could cover the consecrated walls of his native city with far greater dexterity, and to whom the market price of pigments was a matter of less concern. Murillo was compelled by lack of pence to supplement his income by painting rude pictures on saga-cloth, and hawking them in the Feria, or weekly fair, held every Thursday in the Macarena. Saga-cloth is a loose-textured material, not unlike

bunting, its rough surface encouraging an artistic tendency towards broad effects, and conducing to the greatest freedom of treatment. The pictures he produced under these conditions were bright, pleasing, and effective, and they found a ready sale in the Macarena, which is still the slum suburb of Seville, and where, even to-day, the frequenters delight in fierce colour, and have a sublime contempt for subtlety of observation, or fidelity to nature. Oftentimes the pedlar-painter would revise his studies to suit the taste of the customer, or he would execute a commission to order while the prospective purchaser idled beneath the shade of an awning. In Seville a *pintura de la Feria* is a term still applied to a bad painting, while a picture which possesses exceptional merit is commended to this day as a " Murillo." It is the Andalusian colloquial equivalent in criticism for a work of surpassing excellence, which the American enthusiast would describe as " a peach."

Stirling-Maxwell, in his explanation of the use of the term " Murillo," says that in Andalusia the painter holds a place in the affections of the people hardly lower than that accorded to Cervantes. Like Correggio at Parma, and like Rubens at Antwerp, he is still the pride and idol of his native city. When the great drama of Corneille was yet in the morn-

ing of its glory, it became a common expression of praise in France to say of anything admirable that it was "beau comme Le Cid." In Castile, when the most fertile and versatile of writers, Lope de Vega, was daily astonishing the literary world with some new masterpiece, the word "Lope" came to be used in common speech as synonymous with excellent. The French metaphor, in the course of time, has fallen into desuetude, and the epithet has become obsolete in the Castilian. But in Seville they still call any picture that especially arouses their admiration, a "Murillo"; not that it may pass for one of his works, but to express its beauty in a word that to them suggests beauty more vividly than any other in that copious language.

In the Macarena, in the 17th century, many artists congregated to sell their pictures, for the Feria presented a ready market for religious daubs of every kind, and vast quantities were shipped off, in company with great store of relics and indulgences, to adorn the churches, convents, and colonial homes of transatlantic Spain. The 'prentice artists of Seville, who practised this extempore kind of painting, and grappled with the difficulties of the palette before they had learned to draw, have been compared by Bermudez to those intrepid students who seek to acquire a foreign

language by speaking it, and afterwards, if opportunity serves, improve their knowledge of the idiom by means of books. But if the pictures were indifferent, the prices demanded for them were very small, and it must be admitted that the system has been productive of some able painters. It was in the Feria that Murillo studied the beggar boys, who were to be the subjects of so many of his famous pictures, and it is obvious that he studied them with an eye to the market. One has only to glance at his " impossibly sinless and confiding " little ragamuffins to recognise that when he gazed upon them his senses were concerned less with life than with the making of pictures. His vision was bounded by the limitations of his larder, and he saw them as possible subjects for pictures which, above all other considerations, must be saleable. In order to sell they must please, and in his determination to please, the artist transformed these dirty, unkempt, ill-developed and disreputable mendicants of Seville into incarnations of picturesque innocence—smooth, smiling, and cherubic. As human documents, they have small resemblance to truth, but they are always pleasing, and, outside Spain, these excellent examples of *genre* are as well known as any of Murillo's pictures.

But the day was approaching when this merchant of the sidewalk—this creator of pictures while you wait, was to make his last descent upon the Feria before starting on his life's work. In the studio of Juan del Castillo, Murillo had made the acquaintance of a fellow apprentice, Pedro de Moya, of Granada, who is known to students of Spanish art as the soldier-artist. This painter of second, or perhaps third-rate merit, but with a certain power of learning from the genius of others—a power so common to painters of Spain —was of a roving, adventurous temperament. He laid aside his pencil to trail a pike in the army of Flanders, or, rather, he laid about him with pencil and pike alternately, cultivating art amidst the bustle of the camp, and employing the intervals between his military duties in copying the pictures which abounded in the churches of the Low Countries. Fired by the canvases of Vandyck, Moya obtained his discharge from the Spanish army, and in the summer of 1641 he crossed over to England to become the pupil of the great Fleming. Vandyck received his Spanish visitor kindly, but within six months of Moya's arrival in England his master was dead, and the soldier-painter returned to Spain.

In Seville, Moya renewed his friendship with

Murillo, and, insignificant mannerist as the Granadian may have been, his copies of the soft lights and delicate colouring of Vandyck were a revelation to the student of Castillo's hard contours. As he pondered these sketches, and listened to the experiences of his old studio-companion, the dormant ambition of Murillo was awakened. He determined to visit Rome or Flanders, and see for himself the artistic wonders of which he heard. But for purposes of travel money was a necessity, and the young enthusiast was penniless. Italy and the Low Countries were beyond the reach of his most extravagant hopes, but Madrid was comparatively accessible. He purchased a quantity of saga-cloth, and cutting it into the most marketable sizes, he primed and prepared the little squares, and immediately set to work to cover them with saleable daubs. Saints and Madonnas, flower pieces and landscapes, sacred hearts and fanciful cascades—he painted them all and disposed of his entire stock to a speculative shipowner for re-sale in the South American colonies. He then placed his sister under suitable protection, and without informing anybody of his plans or his destination, in 1642 he disappeared from Seville.

Three years later he returned as mysteriously

as he had gone, to be acclaimed by his admiring countrymen as the first painter of Andalusia. The interval had been occupied in unceasing work. Murillo had copied the masterpieces of the Spanish, Venetian and Flemish schools, drawing much from casts and from the life, and following a thorough system of education under the advice and protection of the King's painter, Velazquez. The attitude of the great artist towards his impecunious fellow townsman, the youth of twenty-five, with the thick black hair and weather-worn garments, shows Velazquez in a most amiable light. He not only questioned his visitor about his family and his ambitions and his motive for undertaking so long and perilous a journey, but, being satisfied with his honesty of purpose, he provided him with a lodging in his own house, procured him admission to the Alcazar, Escorial, and the other royal galleries: more than this, he examined the young student's paintings, pointed out his deficiencies, warned him of the pitfalls most dangerous to his genius, explained the secret of "relief," and submitted specimens of his work to the King and the all-powerful minister, the Count-Duke of Olivares. Had ever young artist so munificent a friend and patron? What the art of Murillo owes to the great-hearted, generous

Velazquez—"our Velazquez," as Palomino proudly calls him—can never be over-stated.

Murillo's spirit responded to the inspiration of the new world which Velazquez revealed to him. By the advice of his master he restricted himself largely to the study of Ribera—better known as "Lo Spagnoletto"—Vandyck, and Velazquez, and on the return of the Court from the triumph of Lerida in 1644, he surprised Velazquez with some pictures of such undoubted excellence that his judicious critic pronounced him ripe for Rome. He offered him money to cover his expenses, and letters of introduction to facilitate his visit, but Murillo declined to leave his native soil. Velazquez advised, persuaded, remonstrated; but to no purpose. For some reason or reasons that have never been made clear, he refused to undertake the journey. He may have been recalled to Seville by his sister, or it is possible that he considered he had learned enough to enable him to gratify his ambition of portraying Andalusia. His apprenticeship was at an end, and his beloved province was calling him back to Seville. Where others would have thirsted for the widening inspiration of Italy, he hungered to reproduce himself in his native city. He had learned too early the fascination of turning out pictures to

study longer in what to him probably seemed unfruitfulness, and he was longing to begin his life's work of producing saleable pictures, always pictures, and yet more pictures.

In 1645 he parted from his friend, and returned to Seville, never to see Madrid or Velazquez again. An Andalusian he was born, and, in the charmed atmosphere of his beautiful native city, he lived and worked to the close of his life; a life varied only by an occasional journey to Cadiz, or possibly to some other town within the province. In point of fact his visit to Cadiz, on which he met with the accident which caused his death, is the only authentic instance we have of his ever again leaving the shadow of the Giralda Tower. Palomino tells us that about the year 1670 a "Conception" by Murillo created a great stir in the artistic circles of Madrid, and that his presence in the capital was commanded by Charles II. The same authority declares that the painter pleaded as an excuse for not obeying the royal mandate that he was too old to travel; but as the painter was only fifty-three years of age at the time, and the King was still a child, the story is probably a fabrication. The only fact in connection with the incident is that, whether the artist was invited or not, he did not go to Madrid.

Tradition asserts that towards the close of his life Murillo occupied a house at the corner of the Plaza de Santa Cruz, but on his return to Seville in 1645 he is said to have lived at No. 7 Plaza de Alfaro, near the Calle Rope de Rueda. He came back as quietly as he had departed, and waited, with what patience he might, for an opportunity to reveal to his fellow-townsmen the craftsmanship he had learned in Madrid. Nor had he long to wait for his chance. The friars of the fine Franciscan convent, then situated behind the Casa del Ayuntamiento, had for immediate use a small sum of money collected by one of their begging brotherhoods; this they decided to employ in painting a series of pictures for their small cloister. But it was no slight thing they wanted; nothing less than eleven large pictures would content them; and their available capital is described, in default of actual figures, as "paltry." Certainly it was not sufficient to enlist the brushes of Herrera or Pacheco, or Zurbaran, but to the needy, unknown, aspiring Murillo, the opportunity represented, to use once more that well-used, but, in this case, apt, quotation, that

> . . . "Tide in the affairs of men,
> Which, taken at the flood, leads on to fortune."

Indeed, he was more eager to accept the friars'

beggarly pay than they were to engage his services ; nothing but the poverty of the Franciscans induced them to close with his offer. Yet that reluctantly given, ill-paid commission was to make the Franciscan convent of Seville famous throughout the world, and for ever to establish the reputation of Murillo. His work burst on the Sevillians as a miracle of wonder ; they marvelled at, but could not understand, the amazing transformation that was revealed in his style. Antonio del Castillo y Saavedra, of Cordova, nephew of Juan del Castillo, and one of the ablest among the less-known painters of Andalusia, was the first to recognise his power. "Castillo is dead!" he cried, first pierced with that jealousy, which some say caused his death, "but how is it possible that Murillo, my uncle's servile pupil, can have arrived at so much grace of style and beauty of colouring?"

None of the Franciscan cycle of pictures are now to be seen in Seville. Soult, when he gutted the convent, carried off all save one, which was too stiff to roll up ; but of these, "The Charity of San Diego," and "St. Francis listening to the Heavenly Musician," have been returned to Spain. Cean Bermudez tells us that the influence of the young painter's course of study at

Madrid was plainly seen in these works. In the colouring of one there was "much of the strength of Ribera, with a super-added softness and delicacy of tone"; another revealed "all the life-like truth and accuracy of detail which distinguished the early studies of Velazquez"; and the face in a third picture, "might have been painted by Vandyck himself." The figure of St. Francis of Assisi, reclining on his pallet with a crucifix in his hand, and listening to the melody of a violin, played near his ear by an angelic musician, is described by Bermudez as finely conceived and no less carefully executed, while the graceful pose of the angel and the devout ecstasy which beams from the countenance of the Saint, were characteristics calculated to exercise an irresistible fascination upon the emotional Sevillian temperament. The group of ragged beggars and urchins soliciting the bounty of San Diego of Alcalá is a study revealing the painter's Feria experiences executed in the manner of Velazquez. Other pictures are described as containing excellent heads and draperies. It is the head of Santa Clara, as she is represented dying in the midst of a group of virgins, which Bermudez declares worthy of the genius of Vandyck.

Antonio Ponz, one of the most laborious, and

also it must be owned the most inaccurate, of Spanish writers on art, signals out for special praise a composition of six figures, representing San Gil standing in a religious ecstasy in the presence of Pope Gregory II. This picture passed into the gallery of the Marquess Aguado and eventually found its way to England. This is the canvas which resisted the efforts of Soult to roll ; it represents a holy Franciscan praying over the body of a dead grey friar as if about to restore him to life. It is painted in a strong Ribera-like style, though here, as is usual in his work, a tendency to sentiment and triviality weakens its inherent realism. It is worthy of remark, though the happy chance can scarcely be credited to the prescience of the military robber, that Soult's burglarious stripping of the Franciscan convent saved these Murillos to the world, for in 1810 the building was destroyed by fire. Such were the pictures which reveal to modern eyes—so far as they can be judged by the two that are to be seen in Madrid—a mixture of realism and emotionalism—a religious emotionalism combined with an idealised fidelity to the model, and a passion to please, allied with a mission to expound, in colour, the teaching of the Church.

Murillo accepted the public verdict which

ordained him the pictorial exponent of Roman Catholicism, and his success inspired him to greater efforts in the production of yet more pictures. For the Franciscan series filled the convent with crowds of artistic and critical visitors, who published abroad the fame of the new star that had arisen. In a moment Murillo became the most popular painter in Seville ; the idol of Andalusia. His reputation was established, and commissions began to pour in upon the happy favourite. Andalusia was opulent, and could afford to deal liberally with its idols. The fortune of Murillo was made.

Although much has been written in denunciation of the collecting propensities of the French generals, Soult and Sebastiani, during the Peninsular War, it must be admitted that their robberies served a utilitarian purpose in drawing attention to the stores of artistic masterpieces that until then had been unknown, unappreciated, and unsuspected, hidden away in Spain. Twenty-five years before that war Murillo was very little known beyond the boundaries of his own province of Andalusia, where large numbers of his pictures were immured in the palaces of the nobles. Richard Cumberland, politician and playwright, when Secretary to the Board of Trade, was sent

on a secret commission to Spain in 1780, which, unfortunate in itself, enabled him to express the following opinion regarding the Spaniards' neglect of their art treasures :

"As for Murillo, although some pieces of his have been exported from Seville, yet I think I may venture to say that not many of them which pass under his name are legitimate, and in a less proportion can we find such as are true pictures any of so capital a rank as to impart a competent idea of his extraordinary merit. . . . In private houses it is not unusual to discover very fine pictures in neglect and decay, thrown aside among the rubbish of cast off furniture, whether it be that the possessor has no knowledge of their excellence, or thinks it below his notice to attend to their preservation ; but how much soever the Spaniards have declined from their former taste and passion for the elegant arts, I am persuaded they have in no degree fallen off from their national character for generosity, which is still so prevalent among them that a stranger who is interestedly disposed to avail himself of their munificence, may, in a great measure, obtain whatever is the object of his praise and admiration."

In order to restrain this despoiling of his country, Charles III., in 1779, issued an edict prohibiting the exportation of pictures by Murillo, the merit of whose *genre* studies had gained a place in the galleries of Europe, which was denied to his religious works until some time afterwards.

So little was Spanish art known to the rest of Europe prior to the Peninsular War that the catalogues of the rich collection of our Charles I. do

not contain the name of a single Spanish master. John Evelyn, in his " Memoirs," puts it on record that at the sale of Lord Melford's effects at Whitehall, in 1693, " Lord Godolphin bought the picture of the Boys, by Morillio, the Spaniard, for eighty guineas," and he adds by way of comment, that it was " deare enough." In his " Anecdotes" of about a century later, Cumberland asserts that Murillo was better known in England than any Spanish master except Ribera, but he " very much doubts if any historical group or composition of his be in English hands."

Europe's estimation of Spanish art in the eighteenth century is revealed in the " Reflections on Poetry and Painting," first published in Paris in 1719 by the Abbé Dubois, who instances Spain as one of those unfortunate countries where the climate is unfavourable to art (!), and remarks that she had produced no painter of the first class, and scarcely two of the second—thus erasing from the book of fame, by a stroke of his pen, the names of Murillo and Velazquez, of El Greco and Goya, of Mazo, whose work is sometimes, not inexcusably, ascribed to Velazquez—Morales, Cano, Ribera, and Zurbaran !

But Europe's long ignorance of the countless treasures of Spanish painting was soon to be dis-

pelled, and the country was literally to be turned inside out to the covetous gaze of the art world. That rich, unexplored field of the dealer and collector was ripe for the exploitation of military connoisseurs, and its treasure house was to be prised by the swords of the French marshals.

"To swell the catalogue of the Louvre," writes Stirling-Maxwell in his 'Annals,' "was part of the recognised duty of the French armies; to form a gallery for himself had become the ambition of almost every military noble of the Empire. The sale of the 'Orleans,' 'Calonne,' and other great collections, had made the acquisition of works of art fashionable in England, and had revived the spirits of the elder Arundels and Oxfords in the Carlisles and the Gowers. With the troops of Moore and Wellesley, British picture-dealers took the field, well armed with guineas. The Peninsula was overrun by dilettanti, who invested galleries with consummate skill, and who captured altar-pieces by brilliant manœuvres, that would have covered them with stars had they been employed against batteries and brigades. Convents and cathedrals—venerable shrines of art—were beset by connoisseurs, provided with squadrons of horse or letters of exchange, and demanding the surrender of the Murillos or Canos within; and priest and prebend, prior or abbot, seldom refused to yield to the menaces of death or the temptation of dollars. Soult at Seville, and Sebastiani at Granada, collected with unerring taste and unexampled rapacity; and having thus signalised themselves as robbers in war, became no less eminent as picture-dealers in peace. King Joseph himself showed great judgment and presence of mind in his selection of the gems of art which he snatched at the last moment from the gallery of the Bourbons as he fled from their palaces at Madrid. Suchet, Victor, and a few of 'the least erected spirits,' valued paintings only for the gold and jewels on their frames; but the French captains in general had profited by their morning lounges in the Louvre, and had keen eyes as well for a saleable picture as for a good position."

II.

BEFORE proceeding to consider Europe's estimate of Murillo's art, it may be opportune here to explain the relation of the painter to his pictures, by a brief survey of the attitude of Catholic Spain towards the great art movement of the seventeenth century. At that time, when poetry and painting in Italy and Flanders, and later on in France and to some extent in England, were deriving inspiration from the joyous well-springs of romance, Spanish art and culture were recovering, under the ægis of the Church and Crown, from the long years of conflict with the Moor, which had done so much to retard its artistic life. The Christians, after centuries of warfare, intermittent, it is true, but never really-ceasing, were freed by a gigantic effort, inspired by Rome, and led by a king, who was termed holy during his life, and was subsequently enrolled among the saints of the Church. The Christian faith, in a barbarous and severe manner, engrossed the minds of soldier and student, of artist and man of science alike. As Mr. Charles Ricketts points out, Spain inherited her share of the Renaissance only at a time when

the counter-Renaissance, the Catholic revival, had over-shadowed its expression, and something taciturn and indifferent in the Spanish people themselves made them unable to forget the influence of the Inquisition, which the policy of Isabella and the rapine of the crafty Ferdinand had established there. This dark and restraining influence limited the subjects of the Spanish painter, and, in most cases, determined his treatment of them. Fancy and imagination were held subject to an austere mentor, and, chained to religious thought, became emphatic and ostentatious : rarely could the painter indulge his love of the beautiful ; in portraiture alone he was free, and perhaps for this reason we find that the finest painters of Spain fulfil themselves most frankly in the technical development of their art. It is this excellent technique which elevates many of its painful and otherwise revolting scenes of martyrdom—such, for instance, as the grand " El Martirio de San Bartolomé," by Ribera—into noble works of taste, wherein we are reconciled to the matter of the pictures by the surpassing skill of the painters.

It cannot be too strongly insisted upon that Spanish art was made a servant and minister of the Church ; speaking her thoughts and teaching

her lessons. Art for art's sake was an ideal that the boldest Spanish artist did not dare to formulate; if, indeed, we except El Greco, Velazquez, and, of course, Goya; painters who belong by their genius to the world and not to Spain. The Church inspired the painter and purchased his pictures; they paid the piper and they called the tune. The paintings were designed to decorate churches and religious houses, and they were executed in the spirit of the purpose they were to serve. The sculptors carved and painted with superstitious reverence their marble and wooden saints, which, in those days, were treated as if they were living gods, having their own attendants to wash, dress, and wait upon them. Richard Ford tells us that

"No one is allowed to undress the *Paso* or *Sagrada images* of the Virgin. Such images, like queens, have their *camerera mayor*, their mistress of the robes, and their boudoir, or camerin, where their toilet is made. This duty has now devolved on venerable single ladies, and thus has become a term of reproach, *ha quedada para vestio imagines*, 'she has gone to dress the images'; but the making and embroidering the superb dresses of the Virgin still afford constant occupation to the wealthy and devout, and is one reason why this Moorish manufacture still thrives pre-eminently in Spain."

From this it will be seen that sculpture, even more than painting, existed only as a servant of the Church, and in Spain these two arts have ever

been more closely allied than in any other country in Europe.

It will, moreover, be observed that the characteristics of Spanish art follow the characteristics of the Spanish people. Painting is grave and ascetic, dark, nay, almost lurid, while this gloom is broken, at times, by outbursts of florid sentiment, of which Murillo's art gives us the finest example : and this art is invariably truthful, even to the fulness of realism. In Spanish pictures the saints are represented as persons of flesh and blood, the divinities are entirely human ; the ideal has no existence in these canvases. Murillo's beauty is the beauty of his model ; his saints are women of Seville ; and even the Divine members of the Trinity were studied in the deep shadows of the Giralda. Again, Spanish painting was not only without any ascertainable love of the beautiful considered as a cult, but it was uninspired by poetry. Painting was the foster-child of the Church, poetry was its bane and its abhorrence. The poets of Spain, so far as they dared, emancipated themselves from the narrowing influence of the priesthood, but the painters willingly confided themselves and their art into the hands of the Church. As Mr. Arthur Symons remarks, in an article on " The Painters of Seville " (*Fortnightly*

Review, January, 1901) :—"Spanish art, before Velazquez discovered the world, is an art made for churches and convents, to the glory of God, never to the glory of earth. In other countries, men have painted the Virgin and the saints, for patrons, and because the subject was set them ; sometimes piously, and in the spirit of the Church ; but more often after some 'profane' fashion of their own, as an excuse for the august or mournful or simple human presence of beauty. But in Spain pictures painted for churches are pictures painted by those to whom God is more than beauty, and life more than one of its accidents. The visible world is not a divine plaything to them. It is the abode of human life—human life is a short way leading to the grave."

The sobriety of imagination which distinguish the works of the Spanish painters is mainly to be attributed to the restraining influence of the Inquisition. Palomino quotes a decree issued by that tribunal forbidding the making or exposing of immodest paintings and sculptures on pain of excommunication, a fine of fifteen hundred ducats, and a year's exile. The proverbial gravity of the Spanish people has already been quoted as another cause of the severity and decency of Spanish art, and yet a third and very important

cause was the sincerity with which the artist regarded his calling as a servant of the Church.

"We Protestants," writes Sir William Stirling-Maxwell, "to whom religious knowledge comes through another and a better channel, are scarcely capable of appreciating the full importance of the Spanish artist's functions. The great Bible, chained in the days of King Edward VI. to the parish lectern, silenced for us the eloquence of the altar-piece. But to the simple Catholic of Spain, the music of his choir and the pictures of his ancient shrines stood in the place of the theological dogmas which whetted and vexed the intellect of the Protestant peasant of the north. . . . The Spanish painter well understood the dignity of his task, and not seldom applied himself to it with a zealous fervour worthy of the holiest friar. Like Fra Angelico at the dawn of Italian painting, Vicente Joanes was wont to prepare himself for a new work by means of prayer and fasting and the Holy Eucharist. The life of Luis de Vargas was as pure as his style; he was accustomed to discipline his body with the scourge, and, like Charles V., he kept by his bedside a coffin in which he would lie down to meditate on death."

The union between religion and painting during this period, as has been briefly noted, was made the more complete by this acquiescence of the artist in the conditions imposed upon him. Many painters took the priestly vows, and many priests expressed themselves in paint. There were few religious houses that did not possess, at one time or another, an inmate with some skill or ambition as an artist, and it is not surprising to find that

much learning and ingenuity were exercised in the compilation of rules for the representation of sacred subjects and personages. The most complete code of sacro-pictorial law is, perhaps, that of Interian de Ayala, which was not, however, published until the race of painters, for whose guidance it was designed, was nearly extinct. This work, it does not amaze one to discover, is a fine specimen of pompous and prosy trifling. For example, several pages are devoted to the castigation of those unorthodox painters who draw the Cross of Calvary like a T instead of in the ordinary Latin form. Then another question is anxiously debated—of the Marys at the Sepulchre on the morning of the Resurrection—whether two angels or only one should be seated on the stone which has been rolled away. Again, the right of the devil to his horns and tail undergoes a strict examination, of which the result is that the first are fairly fixed on his head on the authority of a vision of Santa Teresa, and the second is allowed as being a probable, if not exactly proven, appendage of the fallen angel.

As was only to be expected, any unnecessary display of the nude figure was strongly reprobated by the severe patrons in the period of Spain's artistic eminence. Ayala censures those artists

who expose the feet of their Madonnas. The Austrian princes, descended from Charles V., were all of them rigid formalists in religion, and Philip II. and Philip IV. threw the weight of their influence into the scale against licence of the pencil. Richard Cumberland declares, in his "Anecdotes," that the Spanish Charles II. permitted some foolish monks of the Escorial to employ Luca Giordano in letting down the robe of Titian's St. Margaret, because she slew her dragon, to their thinking, with a too free exposure of her leg. Even now the series of copies by Rubens of Titian's "Loves of the Gods" are condemned to a cellar in the Prado, as a last sacrifice to this austere prudery.

Francisco Pacheco, remembered as the trainer and father-in-law of Diego Velazquez more than by his own pictures, was nevertheless distinguished by a knowledge of art so much greater than the genius of his accomplishment. In his much-quoted "Art of Painting," we find many passages that illustrate the overpowering seriousness which at all times governed Spanish art. Note, for instance, his strictures on Michael Angelo's Last Judgment, introduced as illustrating his views, quoted by Sir E. Head in his "Handbook of Spanish Painting." He objects

to angels without wings, and saints without clothes; also to the damned being in the air, because, being without the power of grace, they could not leave the solid earth—criticisms which have a quaint and manifest propriety from the orthodox point of view. And when he treats of the Virgin Mary, his directions are supported by similar reasons: her feet are not, on any account, to be visible. This rule was strictly observed by Murillo, as his pictures prove. Further, Pacheco clearly enunciates how the incidents of her life are to be treated. For example, she is to be dressed in blue and white in the Immaculate Conception—a peculiarly Spanish subject—and so we find her in the great works painted by Murillo—Estéban Murillo, the well-beloved—for the brown-frocked friars of St. Francis. The reason given for this is conclusive; the Blessed Virgin was so dressed when she appeared to Doña Beatrix de Silva, a Portuguese nun, who founded the order that bore her name. Students, by this counsel, are not to study the nude; always, in regard to the female form, they must see only the hands and faces of their relatives or honourable ladies when painting the saints.

Stirling-Maxwell contends that if Velazquez and Murillo have not equalled the achievements of

Titian and Vandyck as portrait artists, it does not follow that the Spaniards were their inferiors in genius, but only that the fields of their famous rivals were less restricted. The Senate of Venice, and the splendid throngs of the imperial court, the Lomellini and Brignoli of Genoa, and the Herberts and Howards of England, afforded better models of manly beauty than the degenerating nobility of the court of Philip IV., and the clergy and gentry of Seville. But the Spanish painters were even more hampered when it came to the portrayal of the aristocratic beauties of the period, which has been termed the highest touch-stone of skill. Jealous husbands are not the most sympathetic patrons of portrait painters, and Velazquez and Murillo lived in an age when the nobles cared not to set off to public admiration the charms of their womenkind. Moreover, the beauties of the seventeenth century were robed in the most unsightly costumes, and the fairest forms were disguised in stiff, long-waisted corsets and monstrous hoops. Luxuriant tresses, as we are told by Madame d'Aulnoy, were twisted, plaited, and plastered into such shape that the fair head that bore them resembled the top of a mushroom ; or were curled and bushed out into an amplitude of frizzle that rivalled the cauliflower wig of an abbé. But worse

even than the hideous costumes and the unsightly way of dressing the hair was the abomination of rouge which fashion imposed: not only were the cheeks tinged, but foreheads, ears and chins; it was smeared even on the shoulders, and on the hands. The very nymphs and goddesses which figured among the statues on the terrace of the royal palace of Madrid had their marble cheeks and bosoms plastered with carmine. This perversion of taste at the toilet not only destroyed the complexions of the court beauties, but—what is more distressing to lovers of art—disfigured the female portraits of Spain's greatest painters.

III.

But with this brief explanatory survey of the conditions of the period let us back to the subject of our sketch.

In the early years of his success Murillo painted assiduously, and many of his canvases of this period are in the Madrid Gallery. They retain the severity and the dark colours of his first manner, the outlines are distinct, and the light and shadow are extremely well handled. This *estilo frio* of Murillo is the first of the styles into which it is usual to divide the painter's artistic expression. But shortly after his marriage this manner gave place to the *estilo calido*, or warm style. A picture of "Our Lady of the Conception"—hung in the Franciscan convent among the masterpieces of the first manner—was the earliest work in this second manner noticed by Cean Bermudez. It was painted in 1652. It reveals the change in the painter's development in its outlines, which have become softer and rounder; in its background, which has increased in depth of atmospheric effect; and in its colouring, which has gained in transparency. As

Reynolds, borrowing the ancient criticism passed by Euphranor on the Theseus of Parrhasius, remarked that the nymphs of Barroccio and Rubens appear to have been fed upon roses, so Murillo's flesh tints now seem to have been painted, in the phrase of a Spanish critic, *con sangre y leche*—with blood and milk. In the four pictures commissioned in 1656 for the renovated church of Sta. Maria la Blanca, Murillo entered upon his third or vapoury manner (*el vaporoso*), in which the outlines are lost in the light and shade, as they are in the rounded forms of nature. The pictures of this distinctive style, which is full of that glow and emotion and witchery which made him the adored of the Sevillians, are peopled with those gracefully-imagined saints and virgins and angels—sweet, affected in pose, and ultra-ethereal—and made glorious by vaporous yellows, and cool greys, and sunlit flesh-tones that melt in the mystic lights.

Personal taste counts for much in the whole field of art, and nowhere more so than in colour, and, whatever may be the estimate of modern criticism with reference to Murillo's accomplishment, it was this ability to suggest the transparencies of vapour on canvas, to incarnate air, that won the adulation of his contemporaries.

But atmosphere in painting soon becomes a trick, even one which is calculated to turn to a vice rather than a virtue in weak hands. Certainly Murillo had originality, and his personal quality, if Spanish or rather Andalusian, is very definite. The emotion in these pictures is the extravagant emotion of Spain as it turns to religion, only here the extravagance is merged in sweetness. His power to express grey grounds and cool distances, and yet preserve colour and warmth, has been admirably noted by M. Blanc: "Il en conserva de plus un excellent ton gris qui ordinairement sert de fond de Velazquez, ou la gravité des personnages vêtus de noir se combine si heureusement avec ce fond tranquille et froid. Mais que dis-je? Les tons froids de l'Espagne sont encore des tons chauds."

To these three divisions of style under which Murillo's work is usually classified, C. Gasquoine Hartley ("A Record of Spanish Painting") suggests a new division—

"... that depends upon the thought of the work rather than upon the manner of rendering—one that reverses the order, and places the early and more truthful work first in importance. All the initial religious pieces, and the *genre* paintings, may be tabulated as *natural work tinged with the unreal.* From the hovering between realism and emotion, Murillo's manner gradually changed, until *the natural was*

mingled with the unreal and it becomes difficult to differentiate between the ideal and the fact. In his last work *the natural was lost in the unreal* and all trace of direct rendering of nature faded in mystic emotion."

But the writer admits that the small group of Murillo's portraits cannot be included in this classification. A likeness of Archbishop Urbina, executed prior to his visit to Madrid for the monks of the Franciscan convent, is the earliest portrait of which we have any record. Sir Edmund Head says of it, " that the execution is hard, but the head has considerable power." Very few of Murillo's likenesses are to be seen outside Spain. Many critics consider that they constitute his finest and truest work, for in them he lost his instinct for posing his model, and gave us a simple rendering of his sitter. But, unfortunately, his technical ability seems to fail him in these very portraits; and here we find his touch less sure. In the great sacristy of Seville Cathedral are his portraits of " St. Leander " and " St. Isidore " ; the former is a likeness of Alonso de Herrera, the leader of the Cathedral choir ; the latter of the licentiate, Juan Lopez Talaban. Both are good pieces of sincere work. The figures, although somewhat short, are simply posed and well placed upon the canvas, while here the technique is more

careful, and in every detail reveals more strength, and we seem to glean a suggestion, as it were, of what Murillo might have done under other and more favourable circumstances. Of these two portraits, Carl Justi writes: "We are struck by the fact that their individual truthfulness is purer and more free from the conventional pattern, than the work of many highly-esteemed portrait painters of the century."

In the Prado are several effective portraits, including that of Father Cabanillas, a bare-footed friar, dressed in the habit of his order; a woman spinning; and a Gallician woman counting money. Then there are a few portraits in private collections, notably that of the beautiful woman, supposed to have been the mistress of Murillo. The Louvre has two portraits, one of the poet Quevedo, and the second that of Duc d'Osuna: while the Buda-Pesth Gallery has a likeness of a man—long supposed to be the portrait of the painter. But there are several portraits of Murillo painted by himself; one, the earliest, was bequeathed by him to his children. The head is painted with a modishness, characteristic of the age; we see Murillo the painter in early manhood, gentle and thoughtful, though, may be, the thought is not very deep; the lips are firm, the

keen eyes intelligent, and the brow is low and broad. The face boasts none of the beauty of feature and courtly air which greet us in the pictures of Velazquez, but the countenance is in keeping with Murillo's genius; it bears the stamp of that piety and conscious humanity which one finds in all his work. At the request of his children, Murillo painted, at a later date, a second portrait, in which we see him a somewhat care-worn man of middle age. The original picture is in the collection of Earl Spencer, at Althorp; the portrait in the Madrid Gallery is a copy by his pupil Miguel de Tobar. Still another portrait of the painter, a three-quarter length, would seem to be an enlarged repetition of the earlier picture of Murillo. Then Don López Cepero has in Seville, an unfinished portrait-head of the painter, which, by the possessor at least, is believed to be the last portrait executed by the painter himself.

In all the characteristics of Murillo—in his genius and in his limitations, in his apparent affectations as well as in his palpable truths—we know that he was genuine and sincere, though always self-satisfied. His affectations are merely a part of his nature, his environment, his age. He is local in his conceptions because by birth and mode of life he was a provincial—he saw, felt,

thought, and painted in the spirit of Andalusia. This great and dominant fact must never be lost sight of in studying the pictures and purposes of Murillo. His treatment of his subjects and his conception of religion belonged not to the world, nor could the lesson they preached have any influence upon posterity—they were inspired by, and belonged to Andalusian Spain of the 17th century. While the mastery of his execution and the charm of his colouring will command admiration and homage so long as his canvases endure, his works beside those of Velazquez, of Rubens, of Titian, and others, whose masterpieces challenge his achievement in the Prado Gallery of Madrid are, by many, regarded as pictures of a fashion in art that is past, their inspiration marred by their triviality and sentiment. In the religious pictures of Murillo—those materialised expressions of Spanish Catholicism—he is seen as a good showman and a devout servant of the Church. Neither his views of life nor of religion are universal. Murillo reveals to us the Andalusian habit of life and the monkish view of religion, both idealised, but strictly local; often beautiful in technique, but, even here, the gift is facility rather than great achievement, and, to our modern ideas, much, at any rate, of his art is

destitute of message. In his day he was adored, and in his own country he will always stand supreme. He represented for the people of Andalusia their saintly legends in a manner which brought the story and the moral straight home to their hearts. He attuned all his work to the sensual, emotional spirit of Southern Spain. He felt with the heart of the people, and they saw with the eyes of Murillo. His message to Andalusia could not fail —he is, and will always be, their favourite painter.

The genius of ancient art—all that is comprehended by artists under the name of the antique—was to Murillo "a spring shut up and a fountain sealed." He had left Madrid long before Velazquez had brought his collection of casts and marbles to the Alcazar. All his knowledge of Pagan art must have been gleaned in the Alcalá gallery, or at second-hand from Italian pictures. Athenian sculpture of the age of Pericles, therefore, had, directly at least, no more to do with the formation of his taste than Mexican painting at the period of Montezuma. All his ideas were of home growth ; his mode of expression was purely national and Spanish ; his model was nature as it existed in and around Seville.

As a landscape painter Murillo often surprises us, especially in his use of colour, and here and

there we are charmed and held by some effect not often realised by the Spanish painters, always weak in landscapes ; excepting of course, Velazquez, who here, as in all other branches of his art, stands alone among his contemporaries. And it must not be forgotten that Murillo's natural gift was great ; he was possessed of facility almost to extravagance, and self-satisfaction—no mean equipments towards achievement ; and, had he lived in an atmosphere of deeper sincerity and greater intellectual activity, it is probable his work would have gained those qualities we miss. As Mr. Ricketts has pointed out, he might have produced pictures that would have equalled those of Andrea del Sarto and Fra Bartolommeo. "Give Murillo his facility and self-assurance, place him under different circumstances, and I think he would have ranked with these painters ;" is the estimate of this sane and scholarly critic.

What, then, is the essential fault of Murillo's art ?—it is an art that has no restraint. There is in it none of the selection which limits, focuses, and thereby gains artistic truth. He strove, as it has been written, to unite the actual with the ideal, and to express thoughts beyond the power of his own inspiration. The decorative simplicity that governs all great art is wanting in his work. He

poses his figures in attitudes which might be natural as passing movements, but the result is affectation when those postures are imprisoned upon the canvas. His figures are Andalusian men and women, but they are studied into unreality. In spite of all their charm, his Virgin, his Saints, are always posed, even his beggar boys have the same fault, and their rags are more picturesque than true. The very animals in his pictures are painted in arranged positions. Every detail of scene and atmosphere is emotionally interpreted. Murillo's realism was not the actuality of Velazquez and Zurbaran ; he was not content simply to record what he saw. Instead, he painted what the Church had taught him men ought to see.

Yet to realise that his message is not entirely dead to this generation, that the calm and sweet, yet passionate, piety of his Spanish nature, which he put into his pictures, still has power to draw a tribute of emotion and love from the heart of the modern critic, listen to the appreciation of that susceptible, fervent writer, Edmondo de Amicis :—

" Murillo is not only a great painter," writes Amicis, " but has a great soul ; is more than a glory ; is, in fact, an object of affection for Spain ; he is more than a sovereign master of the beautiful, he is a benefactor, one who inspires good actions, and a lovely image which is once found in his canvases, is

borne in one's heart throughout life, with a feeling of gratitude and religious devotion. He is one of those men of whom an indescribable prophetic sentiment tells us that we shall see them again ; that the next meeting with them is due to us like some prize ; that they cannot have disappeared for ever, they are still in some place ; that their life has only been like a flash of inextinguishable light, which must appear once more in all its splendour to the eyes of mortals.

" In art Velazquez is an eagle : Murillo an angel. We admire the former and adore the latter. His canvases make him known as if he had lived with us. He was handsome, good, and pious ; many knew not where to touch him ; around his crown of glory he bore one of love. He was born to paint the sky. Fate had given him a peaceful and serene genius, which bore him heavenward on the wings of a placid inspiration ; and yet his most admirable pictures breathe an air of modest sweetness, which inspires sympathy and affection even before wonder. A simple and noble elegance of outline, an expression full of vivacity and grace, an ineffable harmony of colour are the points which strike one at first sight, but the longer one looks at them, the more one discovers in them, and astonishment is transformed, little by little, into a sweet feeling of gladness. His saints have a benign expression that cheers and consoles one ; his angels, whom he groups with a marvellous mastery, make one's lips tremble with a desire to kiss them ; his virgins, clothed in white and enveloped in their blue mantles, with their great black eyes, their folded hands so willowy, slight, and aërial in appearance, make one's heart tremble with sweetness, and one's eyes fill with tears. He combines the truth of Velazquez with the vigorous effects of Ribera, the harmonious transparency of Titian, and the brilliant vivacity of Rubens."

One of the best examples of the first manner of

Murillo, and the most natural of all his Holy Families, is the one known as " Del Pajarito "— " The Little Bird." The simplicity of the scene constitutes its enduring charm. There is a suspicion of affectation in the pose of the dog and in the gesture of Joseph's hand, but the whole conception is graceful, simple, and restrained. Mary is sitting at her spinning-wheel in the background, Joseph is in partial shadow, and, in the full light, leaning baby-like against Joseph's knee, is the sweet and innocent figure of the little Christ. The colouring is rich and the paint is excellently handled. The picture of " Rebecca and Eleazer " is admirable in its draughtsmanship, but the colouring is hard and dark. In the " Adoration of the Shepherds " the colour is exceptionally fine, but again there is a distinct suggestion of weakness in the pose of the figures. A picture of the " Virgin with the Infant Jesus on her Knee," two early conceptions of Christ, some portraits of different saints, and a picture of San Fernando, King of Spain, are representative examples of this period of the painter's growth. The picture of the Virgin in the *Museo* of Seville, which is treated wholly in the realistic spirit, was probably painted before he went to Madrid; and the three studies in the Prado, representing " San Ildefenso

receiving the Sacerdotal Vestments from the Hands of the Virgin," "San Bernardo," and "San Geronimo kneeling in his Grotto," betray striking evidence of the influence of Velazquez and Ribera.

Murillo won the favour of the great populace less by the technical excellence of his drawings than by the homely realism with which he treated his subjects. He amazed and delighted his Andalusian admirers by reflecting the images of themselves on his canvases. Until his advent in Seville, Pacheco, Herrera and Valdés Leal had accustomed the people to gaze on impossible saints and conventional gods, and to accept their vapid manner and flat, lifeless style as the ideal in art, while the austere realism of Zurbaran was admired but not adored. But Murillo was to depict saints as men, to reveal Palestine as a province of Spain, and to people his Spanish Holy-land with Andalusian disciples and apostles. His Eastern backgrounds were taken from familiar Spanish landscapes, he surrounded scriptural events with a local atmosphere, he dressed his characters in the costumes of his own country, and over all this naturalism he cast the glamour of a strong and fervent, though it must be confessed, almost always trivial, emotion.

With Murillo—so different from the case of his great countryman, Cervantes—popularity spelt prosperity. While the public were loud in his praise, priors and noble patrons were overwhelming him with commissions, and in 1648 his worldly circumstances were so secure that he was accepted as the husband of a rich and noble lady. Of Doña Beatriz de Cabrera y Sotomayor, whom he married in that year, we know little beyond the fact that she possessed property at Pilas, a village situated five leagues from Seville. That she made him a discreet and dutiful wife is generally accepted, and there is certainly no evidence to the contrary. There is a kind of legend that Murillo first met her at Pilas, where he was painting an altar-piece for the Church of San Geronimo. The story alleges that he wooed the lady by painting her as an angel in that composition. But it is extremely doubtful whether the painter employed his wife as a model in any of his pictures. Murillo appears to have had great fondness for his models, and he reproduces the same faces as saints, angels, or beggar-boys with unfailing persistence ; but we cannot, with any certainty, recognise Doña Beatriz in any of his compositions.

One of his favourite models is said to have been the son of Sebastian Gomez, the painter's Mulatto

attendant, who profited so well by the tuition he acquired in the studio that he was able to finish the head of a Madonna that Murillo was prevented from completing. In appreciation of his skill, the artist gave the slave his freedom. The juvenile Gomez is immortalised in the head of the " Boy looking out of Window " in the English National Gallery, and he is reproduced in other pictures by Murillo as an angel, a fruit-seller, and a figure in a crowd.

It is somewhat significant to note in this connection, that the artist exercised but little invention in the posing and grouping of his religious compositions. The majority of his saintly visions are realised in a set, unvaried style. The figures are the same, the posing is the same ; the same treatment is common to all. Always Murillo was satisfied with results easily gained. And for this reason, possibly, while his pictures are dramatic, the conception appears to be a mere sentiment rather than inspiration by any fine emotion. Though remarkably equal in merit, they are weak, with a tendency towards triviality ; even the technique is rarely interesting, the figures are blurred in luminous vapour ; and the colour is luscious even to satiety.

Murillo's marriage was the means of enlarging

the sphere of his hospitality. His house now became the resort of the brethren of his craft and of the most cultured men in Seville. But the artist, instead of limiting his out-put, devoted himself to the production of pictures with unabated, self-assured industry and enthusiasm. As his sacred legends were multiplied, and found their way into the cathedral and the various religious houses of the city, he gradually lost the realistic method he had acquired in Madrid, and surrendered himself to the emotionalism of his Spanish religious temperament. His figures took on a spiritual exaltation, their attitudes became picturesquely unreal, his outlines lost their strength and distinctness, and his colours acquired the tones of melting transparency which characterised his later style.

One of the earliest examples in this second manner, specially praised by Cean Bermudez, is "Our Lady of the Conception," in which the sainted figure is represented with a friar seated, and writing, at her feet. This picture was executed in 1652 for the Brotherhood of the True Cross, who paid the artist 2,500 reals for the picture. Some three years later he painted for the Chapter of the Cathedral another large canvas, "The Nativity of the Blessed Virgin," now in

the Louvre, which is regarded as one of the most pleasing examples of Murillo's second style. The small oil-sketch of this subject in our National Gallery is catalogued as the painter's study for the life-size picture, but is now thought to be a clever copy by a French artist. The composition of the picture has been declared to be beyond criticism. In the foreground the new-born babe is being dressed by a graceful group of women and angels, and in the background St. Anne is depicted in bed, with figures bending over her. A pleasant landscape closes the scene, and a cluster of joyous cherubs hover above the holy babe. The bare left arm of one of the ministering maidens was, by reason of its perfect roundness of form and beauty of colour, the envy of the ladies of Seville. The public admiration it excited has caused the limb to be quoted as the rival of the leg of Adam in the famous picture " La Generacion " by Luis de Vargas.

But the most celebrated picture in this second manner of Murillo, which still hangs in the chapter of the baptistery of the Cathedral, is the " Visit of the Holy Child to St. Anthony of Padua "—a canvas which has always been greatly venerated in Seville. In the picture the shaven, grey-frocked Saint, kneeling near a table, gazes rapturously aloft

at a vision of the naked infant Jesus, who is descending to earth in a golden flood of glory surrounded by a garland of graceful forms and beautiful cherub faces. Palomino declares that the table, which bears a vase containing white lilies, and the arch, on the left of the picture, disclosing the architectural perspective of the cloister, were painted in by Valdés Leal, but the story is regarded as extremely improbable. For this picture, which was painted in 1656, the artist was paid the sum of 10,000 reals. Despite the high esteem in which it is held in Seville, the picture, judged by modern standards, must be described as a mystical conception, lacking in simplicity and impressiveness. Compared with the truthful simplicity of the Child in " Del Pajarito," the infant Saviour is a theatrical little angel, and his pose in the sky is affected and unnatural; but the weakness of the composition is redeemed by the colouring, which is fine and glowing. In 1874 the figure of the Saint was cut from the canvas; and although the abstracted portion was discovered in New York and cleverly replaced, the picture still bears traces of the injury.

Of this picture of " St. Anthony of Padua " the story is told, and implicitly believed in Seville, that the Duke of Wellington—Captain Widdrington in

his "Spain and the Spaniards in 1843" refers to him as " a lord "—had declared himself ready to give £40,000 for the work. M. Viardot, in his Musées D'Espagne, gives the tale on reverend authority, in the following passage : " Une chanoine qui avait bien voulu me servir de *cicerone,* ma raconta qu' aprés la retraite de Français, en 1813, le Duc de Wellington avait offert d'acheter ce tableau pour l'Angleterre en le couvrant d'onces d'or ; mais l'Angleterre a gardé son or, et Seville le chef-d'œuvre de son peintre." The canvas is about 15 feet square, which, allowing each golden ounce to be worth £3 6s., and to cover a square of $1\frac{1}{2}$ inches brings the Duke's offer to over £47,500.

It is interesting, if not very important, that the evidences of weakness and mannerism which this picture betrays pass unnoticed by John Lomas, a critic, who, as will be noticed a little later, could be quite outspoken on the subject of the shortcomings of Murillo. But of " St. Anthony of Padua " he says, " In conception and composition, drawing and colouring, this superb picture is unexceptionable, while the smallest accessories are painted with wonderful care. And, although there is something of the inevitable Murillo prettiness about the infant Christ, there is at the same time an unwonted dignity and protecting power,

a fine divinity ; while the kneeling figure is quite living in its expression of yearning dependency and trustfulness."

In 1656 the small church of Sta. Maria la Blanca was renovated, and Murillo's powerful friend and patron, the Canon Don Justino Neve y Yevenes, commissioned the artist to paint for this church four large pictures of a semi-circular form, two for the nave and one for each of the lateral aisles. These four pictures, which M. Viardot has called "the miracles of Murillo," were carried away by the French and placed in the Louvre, where one of them, a " Virgin of the Conception " adored by churchmen and described by Stirling-Maxwell as one of the earliest of the painter's Conceptions, still remains. Of the others, two were happily rescued at the Peace, and now hang in the Academy of San Fernando in Madrid. These canvases, which are named respectively " The Dream " and " The Fulfilment," were designed to illustrate the history of the festival of Our Lady of the Snow. In the picture of " The Dream " we see the sleeping figures of the Roman Senator and his rich but childless wife ; while the Blessed Virgin, who has been adopted as their heir, is shown seated on a cloud and surrounded by a glory. The Virgin, according to the legend, is

revealing to the sleepers her acceptance of their inheritance, on condition of their repairing to the Esquiline Hill and there erecting a church in her honour on a piece of ground which they would find covered with snow. This picture is particularly interesting as betraying the first evidence of the artist's third manner. In the companion picture, "The Fulfilment," the devout couple are relating their dream to the dignified, Titian-like Pontiff, Pope Liberius, and in the far distance a procession of priests, accompanied by a great press of people, is seen approaching the snow patch on the Esquiline Hill. A "Mater Dolorosa," a "St. John," and a "Last Supper" of Murillo, the latter painted in the early style, were at one time in the possession of the church of Sta. Maria la Blanca; to-day, only the "Last Supper" graces its ancient walls.

IV.

Although it is difficult to trace in Spanish art the influence of the Public Academy of Art which Murillo planned in 1658, and established in Seville two years later, the scheme enlisted the warmest interest and personal attention of the artist during many of the best years of his life. The artists of Madrid, supported by the art-loving Philip IV., had vainly endeavoured, for many years, to surmount the difficulties besetting such a project; and in Seville the conflicting jealousies of the rival painters, which were even more pronounced here than at the capital, offered a proportionately greater bar to success. But Murillo's heart was in the enterprise; he remembered the disadvantages under which he had laboured in his own artistic beginnings, and his estimate of the importance of painting as an educational and religious influence upon the people, nerved him to overcome all obstacles. By enlisting the sympathies of Valdés Leal and the younger Herrera he paved the way for the meeting of twenty-three of the leading artists of the city, who assembled on the 11th of January, 1660, and

drew up a constitution for the new society. Murillo and Herrera were elected to the two presidential chairs, and among the other chosen office-holders were Juan de Valdés Leal, Sebastian de Llanos y Valdés, Pedro Honorio de Palencia, Cornelius Schut and Ignacio Iriarte. The two presidents were to officiate on alternate weeks as director of studies and the guide, philosopher and friend to the students, and the other officers were to form the council of the president, and to superintend the clerical and financial details connected with the business side of the Academy. The working expenses were to be defrayed by the members of the society, whose liabilities were limited to a monthly subscription of six reals each, while the pupils were admitted on the most liberal terms. They were only asked to pay whatever they could afford, and to faithfully obey the few simple but strictly enforced rules. Each student, on admission, was to pronounce his orthodoxy in these words—"Praised be the most holy Sacrament, and the pure Conception of Our Lady"—to bind himself to refrain from swearing or loose talk, and to eschew all conversation on subjects not relating to the business of the school.

Students were numerous from the first, but differences among the subscribing members led to

many secessions and changes among the office-holders, and in the second year of the Academy's existence Murillo appears to have had sole control in the management of its affairs. But, after a time, the friction which produced these changes died out, and in 1673, in the last minute preserved in the original records printed by Cean Bermudez, it is stated that the meeting held on November 5th was attended by forty-three academicians and by their "most noble protector," Don Manuel de Guzman, who occupied that exalted station in succession to the deceased Count of Arenales. While Murillo was actively interested in the direction of the Academy the institution flourished, but it is evident that after a while the jealousy of envious brethren of the craft inclined him to give fuller heed to the calls of his own studio. Yet even after he had withdrawn from active participation in the conduct of affairs, the academy continued to exist until his death, when, after a chequered career lasting for a score of years, the school was closed.

Between 1668 and 1671 Murillo was engaged by the Chapter of Seville Cathedral to retouch the allegorical designs of Céspedes in the Chapter-room which was under repair, and to execute a full-length Virgin of the Conception and a series

of eight oval half-length pictures of saints. Ponz finds the saints pleasing, yet of no great artistic merit; while the Virgin, who is depicted with her orthodox escort of lovely cherubs, is described as a dark-haired and magnificent Madonna. About this time Murillo also painted for the sacristy of the Chapel de la Antigua the infants, Christ and St. John, and the "Repose of the Virgin." As these works were missing after the Peninsular War, it is supposed that they had the misfortune to excite the admiration of one or other of the French military collectors.

About this time Murillo was employed by the Cathedral authorities to decorate the Capilla Real in honour of the canonization of St. Ferdinand III. The whole cathedral was adorned for this great ceremony, perhaps the greatest that ever took place in Seville, and the Capilla Real was apportioned to the city's most illustrious painter, for did it not shelter the body of the saint, which still lies stretched out in a silver shrine before the high altar. There is no record extant of the nature or scope of the decoration adopted on this occasion, but it is of interest to admirers of Murillo on account of the reference made to him in Don Fernando de la Torre Farfan's adulatory poem in honour of the new saint. Some idea of

the relations which existed between the painter and the priests, and the deep respect in which he was held by the Church, is afforded us by the fact that in such a connection, and in such a poem, the reverend author should thus allude to the painter's work: "One dare scarcely trust one's eyes for fear one is looking at a phantom and not at a real thing. We are lost in wonder, when we gaze at the pictures, at the talent of our Bartolomé Murillo, who here has created that which cannot be surpassed." The "Memorial of the Festivals held at Seville on the Canonisation of St. Ferdinand," in which this signal homage to the genius of the artist is preserved, was printed at the expense of the Chapter of Seville for presents, and has been claimed to be one of the most beautiful books of Spanish local history. In the poem from which we have quoted, Don Fernando, after proclaiming the renown of Murillo's name, and the "learning" of his pencil, and eulogising him as a "better Titian," remarks of one of his delineations of the Immaculate Conception, "that those who did not know it had been painted by the great artist of Seville would suppose that it had its birth in Heaven."

Such then was the esteem in which Murillo was held in 1671, when the most glorious period of his

career was still before him. During the three following years he was to paint for the Hospital of Charity his series of eleven pictures, which have been described as the finest works of the master. In these, Stirling-Maxwell finds evidence that the artist determined to leave to posterity an example of the variety of his style, and of the full compass and vigour of his genius.

The project of restoring the forlorn and mouldering ruin of the Hospital of San Jorge and its dilapidated church, had its origin in the pious mind of Don Miguel Mañara Vicentelo de Leca, knight of Calatrava—duellist, boon-companion, rake, roysterer—who had abandoned a life of profligacy to become a sincere pietist. He was born in 1626, and his conversion is the subject of several stories. One annalist has it that Mañara, while stumbling homewards after a night of carousal, saw a funeral procession approaching him. The priests and the usual torch-bearers accompanied the bier. Stepping up to the bearers the young man said: "Whose body is that which you are carrying?" The reply was startling: "The body of Don Miguel de Mañara." The prodigal reeled away, filled with horror; for he had looked upon the corpse and recognised his own features. When the morning broke Mañara was found insensible in a church:

it was the turning point of his life. He became an ascetic, a devotee, and the patron of Murillo. Yet his portrait in the Sala del Cabildo of La Caridad—the man with the sad thin face—was executed, not by Murillo, but by Juan de Valdés. In 1661, the desolate shell of the building on the bank of the river, close to the Torre del Oro, attracted the attention of the regenerated knight of Calatrava, and he assumed the heavy responsibility of raising the funds necessary to restore the hospital in a prosperous condition to the city. The first contribution he received towards the fulfilment of his self-imposed task was a gift of fifty crowns, the savings of a lifetime, which a beggar named Luis, desired to devote to the service of God and the poor. On this slender foundation Mañara commenced his pious work, which was completed at the cost of over half a million ducats. He constructed a church, which boasts an interior more elegant than that of any other religious edifice in Seville, and a hospital with magnificent marble cloisters and spacious halls, dedicated to the necessities of " our masters and lords the poor."

The "Dublin Review" narrates the following facts in connection with this institution of La Caridad which seem worthy of repetition here. Below-stairs are upwards of 100 beds and always 100

patients, while above reside twelve "venerables," or aged infirm priests, in comfortable apartments. In each ward there is an altar where mass is regularly said; and there is an outer hall opening on the street, with door left unbarred all night, where any beggar or poor wayfarer may find supper, light, and bed. In 1844 the confraternity forwarded, or assisted on their journeys, 165 poor people; gave ecclesiastical burial to seventy, the number of deaths in the house having been forty-three; carried 162 to the hospitals, and distributed clothes and alms to others; and 17,398 large loaves of bread, besides abundance of meat, fruits, vegetables, chocolate, cakes, wines, &c., were consumed in the establishment.

The altars of the church of San Jorge are among the richest in Spain; its decorations included eleven of the finest canvases of Murillo. Three of these pictures, which still adorn the lateral altars, represent the Annunciation of the Blessed Virgin, the Infant Saviour, and the Infant St. John; the remaining eight treat of appropriate Scriptural subjects. The names and prices paid for these eight compositions are as follow:—

"Moses striking the Rock" . . .	13,300 reals
"Miracle of the Loaves and Fishes" . .	15,975 ,,
"Charity of San Juan de Dios" and "St. Elizabeth of Hungary tending the Sick"	16,840 ,,

"Abraham Receiving the three Angels," the "Return of the Prodigal," "Our Lord Healing the Paralytic," and "St. Peter released from Prison by the Angel"	32,000 reals
	78,115 reals, or about £800

Of these masterpieces the acquisitive Soult secured five; four of which went into his own picture warehouse and the fifth he presented to the Louvre. The "St. Elizabeth of Hungary" was happily recovered by the Spaniards, and is now in Madrid; the "Release of St. Peter" is at the Hermitage at St. Petersburg; "Abraham" and the "Prodigal Son" are in the Duke of Sutherland's collection at Stafford House, and the "Healing of the Paralytic" is supposed to have passed, at the time of the sale of the Tomline collection, to the United States. Happily for La Caridad three compositions remain in their original positions, the "Moses," the "Miracle of the Loaves and Fishes," and the "Charity of St. John of God."

The weight of critical opinion favours "The Charity of St. John of God" as the finest of the three pictures. The figures are strong and finely drawn, and the dark form of the sick man and the sober grey habit of his bearer are in marked contrast to the luminous yellow drapery of the angel,

and the celestial light which fills the canvas with shimmering colour. The "Moses" has its many admirers; indeed, Stirling-Maxwell holds that, as a composition, "this wonderful picture can scarcely be surpassed"; but the coldness and hardness of the tones, and the imperfect blending of the many tints are conspicuous weaknesses. The same judicious critic finds the head of the patriarch noble and expressive, and the figure majestic and commanding, but to some the dignity of the figure of Moses is marred by a suggestion of affectation in the pose, and the groupings of the Andalusian Israelites may, by no great stretch of the imagination, have been superintended by a stage-manager. Wilkie—who, during his visit to Seville made a copy of the "Early Manhood" portrait of Murillo, which copy is now in the possession of the Earl of Leven—declared that, "Seeing their great reputation, these pictures would at first disappoint you. They are far from the eye, badly lighted, and much sunk in their shadows, and have in consequence a grey, negative effect. The choice of the colour in the 'Moses' is poor, and the chief figure wants relief. The great merit of the work lies in the appearance of nature and truth which he has given to the wandering descendants of Israel." As a matter

of fact, the whole conception lacks the dignity and artistic sincerity of all great compositions, while the same defects mar the inspiration of "The Miracle of the Loaves and Fishes." The weakness of the figure of Christ, the awkward treatment of the two distinct crowds, and the want of a sustained harmony, leaves the spectator entirely unsatisfied. Most critics are agreed that "The Miracle" is not equal to its twin-picture "Moses," but some judges have praised it without stint. Among the latter is M. Thoré, who has expressed his admiration of the composition in the following terms :—

"Si le Christ a nourri cinq mille hommes avec cinq pains d'orge et deux poissons, Murillo a peint cinq mille hommes sur un espace de vingt- six pieds. En vérité, il n'en manque pas un des cinq mille ; c'est une multitude inouïe de femmes et d'enfants, de jeunes gens et de veillards, une ruée de têtes et de bras qui se meuvent à l'aise, sans confusion, sans gêne, sans tumulte. Tous contemplent le Christ au milieu de ses disciples, et le Christ bénit les pains, et le miracle est opéré ! Magnifique enseignement de charité que le peintre a magnifiquement traduit."

In the "St. Elizabeth," probably the most noted of all Murillo's pictures, the figures are simple, free from affectation of pose, and finely created ; and the expression of St. Elizabeth is grave, although the type is common place, and

without special interest. The execution throughout is particularly fine, and the lighting and colour are extremely good. When this picture was returned to Spain it was detained on some technical pretext at Madrid instead of being restored at once to La Caridad, and, as the result of this purposeful procrastination, it now hangs in the Prado Gallery in the capital. Of this picture, Mr. Charles Ricketts writes: "The painting, within its limitations tranquil and even solid (for Murillo), accents nothing, recalls nothing. Yet this picture is famous, and among his work it is deservedly so."

It is greatly to be deplored that a cycle of pictures, such as these which Murillo painted for the Hospital of Charity at Seville, should have been broken up and its units distributed. The series was projected by Mañara out of an abounding love for humanity, and the painter was inspired in his work by the same sympathy with the sorrows and sufferings of the people. The canvases told their story, and made their appeal on behalf of "our masters and lords the poor." As a series hanging in a palace of charity they fulfilled their mission; but surrounded by foreign pictures, breathing an unsympathetic, if not an actively hostile, spirit, their lesson is lost. Moreover, the secondary in-

terest in the series is destroyed by their dispersal, for it is now impossible to compare the relative merits of the several pictures. Cean Bermudez, who among writers is the only one who enjoyed the advantage of seeing this collection entire in the places and lights for which they were painted, awards the palm of artistic excellence to "The Prodigal" and "St. Elizabeth," and we of a later century can only echo the general verdict that "the most faulty is full of beauties that would do honour to any painter."

When it is remembered that a large proportion of the revenue of the hospital was derived from the visitors who were attracted by these pictures of Murillo, and who contributed liberally to the funds of the institution, it will be recognised that the French marshal's work of spoliation was a peculiarly cold-blooded piece of burglary. Indeed, the whole story of the long premeditated picture-stealing campaign of Soult fills one with rage and indignation. Spies preceded his army, disguised as travellers, and furnished with Cean Bermudez' "Dictionary," were thus able to track down the prey of plate and pictures. The aged prior of the Convent of Mercy at Seville told Richard Ford that he recognised, amongst Soult's myrmidons, one of these *commis-voyageurs* of rapine, to whom

he himself shortly before had pointed out the very treasures which they were then about to seize. That a single picture, worth the carriage to France, was preserved to Seville, was no fault of the French general. Hundreds of canvases intended for exportation were left huddled together in the saloons of the Alcazar when the army evacuated the city. To strip dark churches and convents, it may be said, was often to rescue fine works of art from oblivion, or from the decay caused by monkish neglect; whereas to despoil Mañara's church of its pictures, was, as Stirling-Maxwell protests, to rob not merely Seville of glorious heirlooms, but the poor of the charity of strangers whom these pictures attracted to the hospital. The same author adds, with biting cynicism: "In France, finance ministers have frequently proved themselves 'smart men' on 'Change. Soult enjoys the rarer distinction of having turned his marshal's bâton into the hammer of an auctioneer, and the War Office into a warehouse for stolen pictures."

A few of Murillo's stolen canvases found their way to Holland; and in the "Art Union" of June, 1841, a story is told of an altar-piece painted by the Master, and turned to excellent account by a society of Flemish friars. A credulous Briton came, saw, and acquired this picture for a considerable

sum, and, by the desire of the vendors, affixed his seal and signature to the back of the canvas. In due time it followed him to England, and became the pride of his collection. But, passing through Belgium some years afterwards, the purchaser turned aside to visit his friends the monks, and was surprised to find his acquisition, smiling in all its original brightness, on the wall where he had been first attracted by its beauty. The truth was that the good fathers always kept under the original canvas an excellent copy, which they sold in the manner above related to any rash collector whom Providence directed to their cloisters.

V.

While he was still engaged in completing his pictures for the Hospital of Charity, Murillo must have been pondering the yet greater work he was to undertake for the Convent de los Capuchinos at the request of his old friends, the Franciscans. It was for the brown-frocked brotherhood that he had painted his first pictures on his return to Seville in 1645 ; and although he was rewarded at the lowest rate of payment that could have been offered, he seems always to have retained a warm regard for his earliest patrons. The Capuchin convent, built upon the site of the monastery of St. Leander and the church of Sta. Rufina and Sta. Justa, outside the Carmona Gate of the City, was commenced in 1627. The artists, Herrera and Zurbaran, who would have been alive to take part in its pictorial adornment if the building had been proceeded with at a normal rate of progress, were dead before the chapel was completed in 1670. But Murillo, now at the height of his achievement, was eager to accept the commission. For six years he laboured in this building, and during three

of them, according to the unsupported statement of Mrs. O'Neill in her "Dictionary of Spanish Painters," he never left the convent. During that period—1674 to 1680—he executed upwards of twenty compositions. Nine of these adorned the high altar; they included the huge picture of the "Virgin granting to St. Francis the Jubilee of the Porciuncula," "Sta. Rufina and Sta. Justa," "St. John the Baptist in the Desert," "St. Joseph with the Infant Jesus," "St. Leander and St. Bonaventure," the three charming half-length canvases of "St. Anthony of Padua," "St. Felix of Cantalicio with the Virgin and Child," and the "Holy Kerchief of Sta. Verónica." On the altar stood a "Crucifixion," painted on a wooden cross. The lateral altars were enriched with the eight equally celebrated canvases: the "Annunciation of the Blessed Mary," the "Virgin with the dead Saviour in Her Arms," "St. Anthony of Padua with the Infant Christ," the "Virgin of the Conception," "St. Francis embracing the Crucified Redeemer," the "Nativity of Our Lord," the "Vision of St. Felix," and the "Charity of St. Thomas of Villanueva." In addition to various smaller compositions, the Convent also acquired another "Virgin of the Conception" of rare beauty, the "Guardian Angel," and two studies of the

Archangel Michael. What pecuniary award the painter received for these pictures, which raised this otherwise unimportant little church into the greatest artistic treasure-house of Seville, we cannot tell. The Franciscans had little worldly wealth, and beyond their famous library of ecclesiastical folios, and the works with which Murillo enriched them above any other brotherhood in Spain, they were poor indeed.

The huge canvas of the " Virgin granting to St. Francis the Jubilee of the Porciuncula," in which we see the kneeling figure of the Saint bowing his head beneath the shower of red and white roses wherewith the attendant cherubim of the Saviour and the Virgin bless his pious austerity, has been restored and repainted so often that nothing remains but the outlines of Murillo, overlaid with modern pigments. The gem of the entire series, is the beautiful " Charity of St. Thomas of Villanueva," which Murillo was wont to call " his own " picture. Its subject afforded the sharp contrasts that appealed to his native dramatic instinct. The good St. Thomas, beloved of Murillo as he was by the poor of Seville, stands at the door of his cathedral administering alms. The prelate is robed in black, with his white mitre upon his head; at his feet rests a filthy beggar, while other male and

female mendicants are grouped in the foreground. Despite their dirt and their rags, they are posed with a fine sense of the picturesque, and the small urchin who exults over the pieces of money which have fallen to his share, is a typical Murillo beggar-boy. Of this picture Mr. Arthur Symons writes :—" In such a picture as his own favourite St. Thomas of Villanueva giving alms, he has created for us on the canvas a supreme embodiment of what is so large a part of religion in Spain, the grace and virtue of alms-giving, with the whole sympathetic contrast of Spanish life emphasised sharply in the admirable, pitying grace of the saints, and the swarming misery of the beggars." The piety and benevolence of St. Thomas were exalted several times by the pencil of Murillo—one picture of the Saint is in the collection of Lord Ashburton, and another is included in the Wallace collection—but his most elaborate and important study of the worthy prelate was the one he painted for his friends, the Franciscans of Seville.

The patron saints of Seville, Justa and Rufina, also inspired the painter to his highest flights of devout imagination. These Saints were the daughters of a potter living in the suburb of Triana where coarse earthenware is still made. During

the Roman occupation of Seville they suffered martyrdom for their adherence to the Christian faith, and were canonised and made the saintly guardians of the city. During a terrible storm that wrought great havoc in Seville they were supposed to have saved the Giralda from destruction. In Murillo's composition they stand surrounded by the pots and palm branches with which tradition has endowed them, supporting the fairy-like Arabian tower of the cathedral. The colouring is exquisitely delicate, and the tones—ultramarine blues, and peach and pink shades and rich yellows —harmonise with the Seville brown, a rich red brown known as *negro de hueso* (dark bone) made of burnt bones saved from the *olla*. This brown, which is still manufactured in Seville, and is, indeed, one of the distinguishing features of the Sevillian school, lends an abundant mellowness to this picture, which may also have been tinted, as was Murillo's custom, with liquorice. The composition which is in the Museum of Seville may be compared with the study of the same subject made by Francisco Goya which hangs in the cathedral. The one is the work of a good churchman and devotee, the other is the contemptuous challenge of a misanthrope. Goya selected for his purpose two well-known *majas* of Madrid. " I

will cause the faithful to worship vice," was his grim and caustic comment.

The picture of " St. Leander and St. Bonaventure " is spoiled by the somewhat commonplace appearance of the saints, but the arrangement of the white draperies is good. The two companion studies of St. Anthony with the Infant Christ, and the picture of the " Virgin revealing herself to St. Felix," are finer pictures. The two Immaculate Conceptions included in the Capuchin series are of unequal merit. Pictures which command admiration, both for their religious sentiment and for the greater strength of the figures, are the " St. John in the Desert," and the " St. Joseph with the Infant Jesus." In the representation of the " Nativity of Our Lord," which has been so highly extolled both by Cean Bermudez and by Ponz, the Virgin is perhaps the most beautiful of all Murillo's Madonnas. Her sweet face is alight with the reflected glory of the new-born Christ on her knees, and the ethereal Virgin is in contrast with the figure of St. Joseph and the surrounding shepherds, while it finds an affinity in the two exquisite cherubs hovering in dim space above the holy mother. The picture of the "Guardian Angel" illustrates the firmly-held doctrine preached by St. Isidore that every human soul is watched over

by a celestial spirit, a dogma established by the warning which Christ addressed to His disciples, " Take heed how ye offend one of these little ones, for I say unto you that in Heaven their angels do always behold the face of My Father." The beauty of the child is enhanced by the transparent texture of his garment, and the figure of the angel with the rich yellow and purple of the robe and mantle, is as fine, perhaps, as anything Murillo has painted.

The legend of "*la Virgen de la Servilleta,*" the " Virgin of the Napkin," is connected with the small picture of the Virgin and the Infant Saviour, which once adorned the tabernacle of the Capuchin high-altar. It is not recorded either by Palomino, Ponz, Cean Bermudez, or any of the old writers on Spanish art; but the story is given in " The Life of Murillo " by Davies; and is implicitly believed by all good Sevillians. And it may be added that the incident gains some credibility from the size and shape of the small square canvas. Stirling-Maxwell relates the legend, which he heard from the keeper of the Museum in Seville; it is quoted here in his words:—Murillo, whilst employed at the convent, had formed a friendship, it is said, with a lay brother, the cook of the fraternity, who attended

to his wants and waited on him with peculiar assiduity. At the conclusion of his labours, this Capuchin of the kitchen begged for some trifling memorial of his pencil. The painter was willing to comply, but had exhausted his stock of canvas. "Never mind," said the ready cook, "take this napkin," offering him one which Murillo had used at dinner. The good-natured artist accordingly went to work, and before evening he had converted the piece of coarse linen into a picture compared to which cloth of gold, or the finest tissue of the East would be accounted as "filthy dowlas." The Virgin has a face in which thought is happily blended with maidenly innocence; and the Divine infant, with his deep earnest eyes, leans forward in her arms, struggling, as it were, almost out of the picture, as if to welcome the saintly carpenter home from his daily toil. The picture is coloured with a brilliancy which Murillo never excelled; it glows with a golden light as if the sun were always shining on the canvas.

Of all the pictures executed with so much loving care, and such a wealth of mature genius, not a solitary souvenir remains in the convent "de los Capuchinos." The dingy, desolated chapel now serves as a parish church, in which the visitor is shown a few monkish portraits that yet moulder in

the sacristy, and the altar where the masterpieces of Murillo once hung. Before the dissolution of the convents the foolish monks had bartered away their immense "Porciuncula" for some modern daubs for their cloister. During the Peninsular War the pictures were sent to Gibraltar to save them from the rapacity of Soult, and they were only returned to Seville in 1814 after peace had been declared. Seventeen of these canvases now occupy one chamber of the Museum of the city, and include the "Sta. Rufina and Sta. Justa," "St. John in the Desert," and "St. Joseph with the Infant Christ," the "Nativity," "Sts. Leander and Bonaventure," the "St. Francis at the foot of the Cross," the two studies of "St. Anthony," the "St. Felix," the "St. Thomas of Villanueva," the two "Conceptions," and the "Virgin of the Napkin." It has been denied that Seville is the only place in which Murillo can be best studied and his genius fully appreciated, and writers have declared that the artist himself would have been content to be judged by his compositions which are now to be seen in the Madrid Gallery. Yet it must be admitted that the full development of his utterance can be traced nowhere so well as in the Seville Gallery, and Mr. Arthur Symons hardly overstates the truth when he says: "Outside of

Seville Murillo is an enigma." Here only can one compare the directness and simplicity of his early "Annunciation" with the three "Immaculate Conceptions," in which, as one critic has described it, "an idealised Mary melts in ethereal mistiness."

VI.

MURILLO painted no fewer than twenty pictures on the subject of the Conception—the "darling dogma of the Spanish Church," and the unrivalled grace and feeling of his treatment has won for him the title of *el pintor de las Concepciones*. The worship of the Virgin Mother, though always appealing irresistibly to the religious heart of Spain, was not an official article of the Spanish Catholic faith until 1617, when, at the earnest instigation of Philip IV., a papal edict was issued declaring the immaculate nature of Mary. No dogma had ever been so readily accepted or so fervently believed in the Peninsula. According to a contemporary writer,

"Spain flew into a frenzy of joy. Archbishop de Castro performed a magnificent service of Te Deum and thanksgiving in the Cathedral, and amidst the thunder of the organ and the choir, the roar of all the artillery on the walls and river, and the clanging of the bells in all the churches of Seville, swore to maintain and to defend the special doctrine which was held in that See in such particular esteem. No wonder that all the conventual houses vied with each other to obtain from Murillo, the special painter of purity and loveliness, representations of the Madonna exemplifying this great dogma. All the religious painters of the century sought to celebrate this triumph, to which task Murillo bent the power and passion of his brush."

The worship of Spain in Murillo's day was, in point of fact, practically centred in the adoration of the Virgin Mary—the different orders of monks venerated their respective founders and saints, but they were all united in their devotion to the Virgin. The rules for the guidance of painters in their treatment of the Mother of Jesus were strict, but within those limitations, the artist might lavish all the beauty and adoration that his soul could conceive and his brush could transcribe upon the canvas. Every painter in the kingdom was engaged in depicting the worshipped Virgin, but no one approached Murillo in clothing the favoured subject with that combination of naturalism and mysticism, which found its way direct to the heart of the Andalusian religionists. The Italians had portrayed Mary as a great lady in a mansion or a cloister; in his Annunciations, Murillo showed her amid humble domestic surroundings. In his Conceptions he assimilates feminine loveliness with virginal character, but, by transforming her from an earthly mother to a spiritual being, he really threatens the very basis of the Biblical teaching. As pictures they are delightful, but they express only the Andalusian comprehension of the Virgin Mother; and, it must be admitted, reveal an extraordinary

and strictly local development of Christian orthodoxy.

It has been said that the rules governing the portrayal of the Virgin were strict, and it is curious and interesting to glance at the directions which Pacheco, "the lawgiver of Sevillian art," laid down for the treatment of this all-important subject. The idea of the holy "woman clothed with the sun and with the moon under her feet, and having upon her head a crown of twelve stars," is of course derived from the vision in the Apocalypse, but "in this gracefullest of mysteries" it was precisely enjoined that "Our Lady is to be painted in the flower of her age, from twelve to thirteen years old, with sweet grave eyes, a nose and mouth of the most perfect form, rosy cheeks, and the finest streaming hair of golden hue; in a word, with all the beauty that a pencil can express." Most people will regard the above directions as an answer to John Lomas's interrogatory: "What basis of belief has Murillo for representing Mary not as a real woman, but as a creature without weight, floating in an undescried region of air filled with infants fledged with insignificant coloured wings?"

In these Conceptions, Lomas declares, Murillo shows "as well as can be shown, both his per-

fections and his shortcomings: his sunshiny luminosity, lacking depth; his slavery to—not quite mastery of—colour; his pretty conceptions of characters, Divine and human, which he lacked power either to raise to heaven or to make incarnate." As a criticism of the technical excellence and the limitations of the artist's style, this judgment can be defended, but Mr. Lomas's pen-picture of a representative portrayal of the Virgin betrays his imperfect realisation of the religious feeling of Murillo's age and the laws laid down by Pacheco :—

"Vested in blue and white," in the description of this critic, "as she appeared to Sister Beatrix de Silva, the drapery flowing down so that all trace is lost of the limbs below the knees, and folded over the moon—which does not support her, but merely adorns the cloud round the region of her feet (if she has any)—about the size of a reaping-hook, she lays her hand upon her bosom, and looks up through a glory of thick yellow light, that seems to proceed from herself. Round her, innumerable cherubs, not the mystical winged heads of older painters, but infants quite natural (as is the treatment of the Virgin herself) with lovely carnations on their sturdy limbs. These are the zephyrs of Christian mythology that fill the upper air, fluttering round her, and giving her a presentiment of maternity; some sitting on the more solid clouds approaching the dark below which belongs to the earth, and many above fading away into the golden mist behind her."

Turning from this half-contemptuous general description of the composition of the Madonna

pictures to the very full instructions of Pacheco, what do we find ? That Our Lady's eyes are to be turned to Heaven, and her arms are to be meekly folded across her bosom ; that the mantling sun is to be expressed by bright golden light behind the figure ; the pedestal moon is to be a crescent with downward pointing horns ; and the twelve stars above are to be raised on silver rays, forming a diadem like the celestial crown in heraldry. The robe of the Virgin covering her feet with decent folds, must be white, and her mantle blue, and round her waist must be tied the cord of St. Francis. Here is the reason for the directions: in this guise the Virgin appeared to the noble nun of Portugal, who, in 1511, founded a religious order of the Conception at Toledo. Except that Murillo commonly dispenses with the Franciscan cord and the crown of stars, and takes the liberty of reversing the horns of the moon, it will be seen that he has precedent for his presentment of the Madonna. As for those sturdy zephyrs of Christian mythology, they are also provided for by Pacheco, who decides that they are to hover above the figure bearing emblematic boughs and flowers.

To object to Murillo's " Conceptions " on the ground that they follow the prescribed formula

is to be unduly censorious, and it must also be remembered that these Madonnas were in complete accord with the religious teaching and devout emotionalism of the age. To the seventeenth century Catholics of Andalusia, Murillo's beautiful representations of the woman magnified of God above all women, appealed more directly and more forcibly, than the virgins of Giotti would have done. Religious transport filled those melting blue eyes, and divinity dwelt in the beauty of these worshipped creations. To-day, we are inclined to be indifferent to the religious inspiration and confine our admiration to the execution. Yet M. Charles Blanc has written of Murillo's " Infant Christ " :—

" Il a su imprimer au fils de Marie un caractère vraiment sur-human. On croit voir autour de la tête de cet enfant une auréole que le peintre n'a point figurée pourtant ; sa belle tête s'illumine ; son regard ouvert, pénétrant à la fois vif et doux, lance des éclairs de génie, et il paraît si grand, même dans la tranquillité du sommeil, qu'on se sent averti de la présence d'un Dieu : *patuit Deus.* ' Chez Raphael,' dit un de nos critiques (M. Thoré) ' la Vierge est plus vierge ; chez Murillo, l'enfant-Dieu est plus Dieu.' "

Nor is the present age entirely wanting in men of feeling and artistry to whom Murillo's creations are not without their direct and real message. One of the four great " Conceptions " in the

Madrid Gallery shows only a part of the figure of the Virgin, with the arms folded over the breast, and the half-moon across the waist. "Standing before that picture," wrote Edmondo de Amicis, "my heart softened, and my mind rose to a height which it had never attained before. It was not the enthusiasm of faith; it was a desire, a limitless aspiration towards faith, a hope which gave me a glimpse of a nobler, richer, more beautiful life than I had hitherto led; it was a new feeling of prayerfulness, a desire to love, to do good, to suffer for others, to expiate, and ennoble my mind and heart. I have never been so near believing as at that time; I have never been so good and full of affection, and I fancy that my soul never shone more clearly in my face than then."

With such confessions of faith before us as are here embodied in the pronouncements of M. Blanc and Signor de Amicis, is it possible, in a single sweeping sentence, to dismiss Murillo's practical influence as a teacher as fallacious or limited to his country and generation? Yet C. Gasquoine Hartley declares that his "religious idylls were conceived for Andalusia, and the artistic result to the world would be the same if these pictures had never been painted," and she supports her verdict with the argument that "there is no element of per-

manence in Murillo's Conceptions, and his work depends for its charm upon its execution, and not upon its inspiration. The painter's handling si at times excellent, and often we are carried away by the witchery of his colour. But intellectually we remain unsatisfied ; instinctively we realise a want in the artistic ideal of his work." And again the same critic says, " Murillo's pictures are the visible result of Catholic Spain in its sensuous and emotional aspect. His art is not an utterance of his own, but of Catholic individuality. Herein was his limitation. His pictures typify the Andalusian ideal, but they do not reveal universal life. He depicted a phase from the life around him that was transitory and localised. He peopled his scenes with the common types of Andalusia, yet he surrounded them with an idealism of Catholic convention. In seeking to realise this dual counterfeit of natural life and heavenly ideal, Murillo lost dignity and universal truth. His drawing and his colouring delight the eye, but the thought behind what is portrayed is empty." And so we are led to the conclusion, which we may accept or disclaim as we choose, that as translations of the Catholic faith into the common language of the people, as symbols of the development of the national religious life, Murillo's

pictures are supreme ; that as the pioneer-painter in a new Spanish presentment of sacred scenes, Murillo achieved the greatness of initial accomplishment ; but that he missed " that strict fidelity to universal truth necessary to raise him among the great painters of the world." " He painted pictures," we read, " as they had never before been painted in Spain," and immediately after we are asked to believe that while his discovery, as it affected Andalusia, was great, " for the world it was meaningless." It would certainly seem that in this case the conclusion arrived at is not the logical outcome of the arguments employed ; that the critic is wrong either in her facts or her reasoning ; that her quantities or her additions must be at fault.

But C. Gasquoine Hartley's deductions are greatly interesting, and they possess the added charm of sincerity. She has the art of making her case appear very good, as indeed it is, until we examine the arguments for the other side. Then we cannot help thinking that if she does not say more than she means, which is always possible when indulging in generalisations, she has judged Murillo by an exalted standard which, if applied to all artists, would rob many, if not most of them, of their universally admitted

claims to immortality. There are some aspects of Murillo's art which, if he were to be judged by them alone, would relegate his pretentions to "the Nothing all things end in," and his name would be blotted out of the book of fame. But if some of his Madonnas are sweet even to satiety, and some of his holy children appeal only by their prettiness, there are many of his pictures which possess every element of permanence. Would the artistic results to the world have been the same if the "Charity of St. John of God," or "The Guardian Angel," or "Del Pajarito," or "St. Anthony of Padua," or "The Vision of St. Francis"—to mention no others—had never been painted? Lomas, by no means a weakly partial admirer of Murillo, has said of the two last-mentioned compositions, "There are here two real living Christs and two real living monks. There is no lack of Divinity on the one side, or of humanity upon the other. These are perhaps his best, his most powerful pictures in Seville—not to say in the world." It has been said that a perfect picture must combine the design of Rafael, the lighting of Correggio, and the colouring of Titian; and this unique combination has been traced by some of the most eminent art critics to more than one of the compositions of Murillo.

To say that Murillo's pictures breathed the life around him, and that such life was transitory, is not to label him a superfluous and redundant painter. Hogarth, Vandyck, in some of their pictures at any rate—to give two names among many that might be cited—present the same inevitable limitations, and no artist who forsakes the unchanging subjects of plastic nature —sky, and land and water—and the primitive emotions of love and hate and despair, shall appeal to the eyes and the emotions of every generation alike. As a painter of sacred scenes Murillo was a pioneer ; he painted pictures not only as they had never been painted before, but as they have never been painted since. There are pictures of Murillo's in Seville and Madrid, in our National Gallery, in the Louvre, and the Hermitage of St. Petersburg, the loss of which would be irreparable to art, and if his name and work were obliterated from the records of Spain, the Peninsula would be shorn of a great part of its artistic glory. His message for Andalusia has been accepted by the whole civilised world ; the meaning and the reality of this passing phase of a national religious development is interpreted more vividly and convincingly in Murillo's canvases than in all the church histories that were ever written.

All Murillo's Conceptions, Stirling-Maxwell declares, breathe " the same sentiment of purity, and express, so far as lies within the compass of the painter's art, that high and perfect nature, ' spotless without and innocent within,' ascribed by the religion of the south to the Mother of the Redeemer. Nurtured in this graceful and attractive belief, and, perhaps kneeling daily before some of these creations in which Murillo has so finely embodied it, well might Sister Ines de la Cruz, the ' cloistered swan of Mexico,' exclaim in her passionate poem which was sung in the Cathedral of Puebla de los Angeles, at the feast of the Conception (1689) :—

" ' Think'st thou the Saviour's mother was ever aught but bright,
That darkness e'er polluted the fount of living light ?
Her queenly throne in heaven, and her beauty cans't thou see,
Yet deem our glorious lady, a child of sin like thee ?' "

In the Sala de Murillo in Seville there is a large Conception, which was commissioned for the Franciscan convent. As the composition was intended to be hung at a distance from the ground, the artist painted it with extraordinary bravura and vigour, and with a masterful eye for effect. But when the picture was brought into the convent, and before it was raised to its destined position,

the Cathedral authorities saw only the bold crudities of the work and they refused to accept it. Murillo bowed to their decision, but asked as a favour that the work might be adjusted in the cupola that he could judge the work at the distance at which it was intended to be seen. The request was granted, and then the authorities immediately recognised the wonderful effect of the rough execution, and begged to be allowed to retain the picture. Thereupon, Murillo—so it is said, but leave must be given to doubt the story—demanded double the price that he was to have received for the work, and the fathers paid the sum rather than surrender it.

In Spain, the most popular of Murillo's pictures, if we except the Conceptions, are his Holy Children. Yet these favourites of the people are not of his best work; his greatest compositions, the strong, simple pictures, are frequently passed by in favour of these sweet-pretty compositions—his often theatrical and ultra-sweet Marys, his attitudinising sacred infants, and his posing lambs. Among the latter the "Niño Jesus," the "Baptist with a Lamb," and "Los Niños de la Concha" (the "Children of the Shell,"), which hang in the Prado, Madrid, are the most admired of his works. Charming they undoubtedly

are, as are also the "St. John fondling a Lamb" in our National Gallery, and the lovely, auburn-haired "Good Shepherd" in Baron Rothschild's collection, to cite two examples of his frequently-repeated studies of the Infant Christ and St. John, either with or without lambs. But a sweeter and truer representation of youth is to be seen at the Madrid Gallery in "Santa Anna giving a lesson to the young Virgin," in which the natural and graceful figure is unmarred by any suggestion of the stagey cherub-child; or in the "Angel de la Guarda," in Seville Cathedral, already referred to, in which the tender grace of the tiny child is fully realised, while the lightness and delicacy of the handling is also good. Lomas declares that this "Guardian Angel" and the "St. Anthony," painted for La Caridad, are not only far beyond all the rest of Murillo's pictures in value, but stand out like giants among the other art treasures of Seville Cathedral. The grave Pacheco tells us that the inspiration of Murillo's picture of the "Education of the Virgin" was found in a carving in the church of La Magdalena at Seville. The same theme was painted by Roelas, for the Convent of Mercy. Here the Madonna, "in a rose-coloured tunic, a blue starry mantle, and an imperial crown," kneels at the

feet of her mother and reads from the pages of a missal. Pacheco declared against the subject as being unorthodox, because "the Virgin being placed in the Temple in her third year, must have owed her knowledge of letters to the agency of the Holy Spirit." Murillo's conception of the scene is simple, and impressive. It has been conjectured that the models for the child and the noble head of the mother were found in Doña Beatriz and the young Francisca, the painter's wife and daughter.

But beautiful and rapturous in expression as these Holy Children of Murillo appear, they are not so well known or so popular outside Spain as those soft-eyed, blooming, artless, picturesque urchins found in English and continental galleries, and famous the world over as Murillo's Beggar Boys. In our National Gallery are two of these *genre* pictures, the "Boy Drinking" and the "Spanish Beggar Boy"; in the Dulwich Gallery there are two groups of "Peasant Boys" and a "Spanish Flower Girl"; while yet other examples are in private collections in England, as well as in the Louvre, and at Munich and St. Petersburg. In Spain these Beggar Boys are rarely to be met with, and there is not a single instance of this manner of the painter in the public galleries of either Seville or Madrid. Witching and picturesque as the figures

may be, they are posed always in stereotyped attitudes ; they wear their rags like actors, and their very tatters are so arranged as to reveal their finely-moulded shoulders, or their finely-painted feet and hands. They are self-conscious, graceful, delightful, and aggressively untrue in their relation to life.

But artificial as these studies indisputably are, and, in some instances, unpleasant in subject, it is surely ungracious and incorrect to conclude that the creator of the Conceptions and the many saintly compositions, reveals an unrefined mind in occasionally depicting an unpleasing scene in his pictures. William B. Scott, while claiming for Murillo the name of "the greatest painter Spain has produced," qualifies the title with a reservation which most people will regard as unnecessary and untrue. His reference to the "common nature" of Murillo and his "coarseness of mind," are the phrases referred to :—

"Compared to him," Mr. Scott writes, "there are three who may be preferred by those who are exclusive or peculiar in taste. . . . These are Zurbaran, whose sympathies were in the cloister ; Ribera, whose power of hand is as great as that of Tintoretto, whose sympathies were cruel ; and Velazquez, who was essentially a portrait painter. But Murillo was wider than either or all of them perhaps, and the beauty of his treatment, and mastery of his technique, has made him,

in spite of a commonplace character and coarseness of mind that places him below the greatest of the Italian masters, the representative name in the art of Spain."

Mr. Scott proceeds to emphasize and "rub in" the vulgarity of Murillo's nature and the coarseness of his mind in a way that is scarcely justifiable; but, perhaps, his criticism is hardly worthy of serious notice. Although the artist went to beggars and cripples for many of his subjects, he idealised them with a refinement and sense of the beautiful which a vulgar or coarse nature could never effect. Here is a passage which is quoted as illustrative of this critic's contention :—

"In a country like Spain, Murillo became easily the favourite of the crowd. He was one of themselves, and had all the gifts they valued. Not, like Velazquez, reproducing by choice only the noble and dignified side of the national character, Murillo preferred the vulgar, but had sufficient versatility to change his theme as often as he chose. He, like all the older Spanish painters, knew how to give the blessed fervour of the devotee, or the ecstasy of the glorified monk, but he could also (and this was his own) paint to perfection the rags and the happiness of the gipsy beggar boys, a flower-girl grinning at you with a lapful of flowers, or the precocious sentiment of the Good Shepherd, with the lamb by his side, painted to a miracle. Pious, and profoundly Catholic, he often prayed for long hours in the church of his parish, and did not fail to remark, after vespers, the donnas and damsels lifting their masks to give him a glimpse of their faces. He mixed happily the mundane and the celestial, and found it

possible to enjoy them together ; nor was his taste exclusive—the filthy mendicant catching the troublesome vermin is one of his most favourite minor works, and the subject scarcely attracts our attention, the splendour of the colour and chiaroscuro being so complete."

The author of that disparaging passage might have conceded to the artist that the subject was to him an incident in the daily life of the city ; Murillo saw the artistic possibilities of the study, and he used them in the composition of a masterpiece. Mr. Scott speaks of this " El Piojoso " as one of the painter's favourite works, leaving it to be inferred or supposed that Murillo so gloried in the subject that he immortalised it in a spirit of personal appreciation. C. Gasquoine Hartley employs the picture to point a very different moral. Murillo's boys, she explains, are all idealised and made beautiful by the fancy and genius of the artist—so much so that " even the lousy boy in the garret searches for the vermin in a picturesque attitude."

VII.

In 1656, Murillo was commissioned by Don Justino Neve to paint the four pictures for the renovated church of Sta. Maria la Blanca, and in 1678, the canon, who had been largely instrumental in building a new hospital for superannuated priests in Seville, known as "Los Venerables," again employed his friend to execute three pictures for its adornment. These canvases comprise his "St. Peter Weeping," in which the painter's first sincere manner, recalling Ribera, again confronts us; a mystery of the Immaculate Conception, which Cean Bermudez preferred, for beauty of colouring, to all Murillo's pictures on that subject in Seville; and a "Blessed Virgin with her Divine Babe," which Joseph Townsend ("Journey through Spain in 1786 and 1787") considered the most charming of all the works of Murillo. This latter picture, which was hung in the refectory of Los Venerables, was "burgled" by Soult. The canvas dealing with this subject, still to be seen in the Museum of Cadiz, is an indifferent copy of the original.

The portrait of Canon Justino Neve, which, after

various changes of place and ownership, now belongs to Lord Lansdowne, was painted about this time. This portrait has evidently been the subject of the artist's loving care, the clear, olive face of the benevolent but strenuous priest, with the dark, intelligent eyes, and the delicate beard and moustachios, bespeak at once the scholar and the aristocrat. We see him dressed in a black cassock and seated on a chair of red velvet, a gold medal is suspended from his neck; his finger is inserted as a bookmarker between the leaves of the small breviary he holds. On the stone portal beside him his armorial bearings are sculptured; a small timepiece is on an adjacent table, and the little spaniel which lies at his feet is so naturally represented that Palomino solemnly records that living dogs have been known to snarl and bark as they approached it. The same authority is responsible for the story that birds have been seen attempting to perch on and peck at the flowers that are painted in Murillo's picture of "St. Anthony of Padua."

Soon after he had completed his work for Los Venerables and the portrait of his friend the Canon, Murillo was at work upon a series of pictures for the restored high altar of the conventual church of the Augustines. The pictures depict scenes in the

life of the glorious Bishop of Hippo, the tutelar saint of the Order, and of these, two are now in the Museum of Seville, while a third was carried to France, and was one of the most treasured pictures in the collection of Louis Philippe. According to a note in the Catalogue of the Spanish Gallery of the King, the theme of the picture is founded on the story of the interview which Augustine had with a child upon the seashore. The infant was discovered intent upon the task of filling a hole in the sand with water conveyed from the sea in a shell, and when questioned as to his purpose, he explained that it was his intention to remove into the hole he had made all the water of the ocean. "But," declared the divine, "the task is impossible," to which the small doubter replied, "Not more impossible than for you to explain the mystery of the Holy Trinity, upon which you are at this moment meditating." In this picture the figure of Augustine is too short, but the head is dignified, and admirably painted.

For the Augustine Convent, Murillo also executed two compositions illustrative of scenes in the life of the benevolent St. Thomas of Villanueva. One of these is the picture referred to as being in the possession of Lord Ashburton.

Before the French occupation, the Cathedral of

Seville contained two Murillos, which now are not to be seen there. On Soult's arrival at Seville, the superb "Birth of the Virgin" and "The Flight into Egypt" were concealed by the Chapter, but the Marshal was informed of their existence, and he notified the authorities that he "would be pleased to accept them." He further hinted at an alternative method of procuring them. Richard Ford relates that when Soult was showing a guest his picture gallery in Paris, he stopped before a Murillo and remarked, "I very much value *that*, as it saved the lives of two estimable persons." An aide-de-camp whispered to Colonel Gurwood, the Marshal's guest, "He threatened to have both shot on the spot, unless they gave up the picture." The "Birth of the Virgin" was painted in 1655, and it was acquired for the Louvre, in 1858, from the Duke of Dalmatia, the son of Marshal Soult. The picture was then valued at 150,000 francs. In estimating this work Mr. Charles Ricketts writes: —"Perhaps Murillo's best claim to fame rests upon this picture, with its agreeable vein of playful invention, and a sort of feminine charm which pervades it." The "Flight into Egypt" is one of the score of Murillo's compositions that hang in the public gallery at St. Petersburg.

In 1682 Murillo was sixty-four years of age; he

was possessed of a sufficiency of this world's goods, and a repute second to that of no painter in Spain. Still, an almost passionate love of Seville remained one of his strongest characteristics. It must, therefore, have been his sympathy with, and affection for his friends the Franciscans, and neither pecuniary motives nor ambition to add to his fame, that induced him to accept an offer to visit Cadiz and paint five pictures for the church of the Capuchin Friars. The principal composition, representing the espousals of St. Catherine, was to adorn the altar. He was engaged upon this work when he met with the accident which caused his death. He had almost completed the principal group of figures—the Virgin, the Infant Jesus, and the mystical bride—and was, one day, mounting a scaffolding to reach the upper part of his canvas when he stumbled so violently as to cause a rupture in the intestines. Palomino tells us that the natural modesty of the master deterred him from revealing the nature of the injury. His reticence cost him his life. He was brought home to Seville, where he grew rapidly worse. His notary, Juan Antonio Guerrero, received instructions to draw up his will, but at six o'clock on the evening of the same day, the 3rd of April, 1682, and before he could append his signature to the deed, he expired.

His friend and patron, Justino Neve, held him in his arms when the end came, and beside his deathbed was his youthful second son, Gaspar Estéban Murillo, and his pupil, Pedro Nuñez de Villavicencio.

During the long days of his painful illness Murillo had himself carried into his parish church of Santa Cruz. Here he performed his devotions before Pedro Campaña's powerful, if not wholly satisfying, painting of the "Descent from the Cross," which hung over the altar. This was his favourite picture, and it is related by Ponz, that when asked, one day, why he gazed upon it so long and so expectantly, he replied, "I am waiting till those men have brought down the body of Our Blessed Lord from the Cross." It was Murillo's own wish that his body should be laid beneath this picture, and thither it was conveyed on the day after his decease. Joachim von Sandrart says that his funeral was celebrated with great pomp, the bier being borne by two marquesses and four knights, attended by a great concourse of people of all ranks, who loved and esteemed the great painter.

Doña Beatriz de Cabrera, Murillo's wife, had predeceased her husband, but at the time of his death his two sons, a daughter, and his sister

were still alive. His daughter, Francisca, had become a Dominican nun in the fine convent of the Mother of God in 1676, at which time she relinquished her claim to inherit from her father. His eldest son, Gabriel Estéban, who was in the West Indies at the time of Murillo's death, is said to have obtained a benefice of the value of 3,000 ducats, but Palomino does not say when he took orders, or where his preferment was situated. The younger son, Gaspar Estéban, obtained a benefice at Carmona, and in 1685, before he was fourteen years old, he was made a canon of Seville Cathedral. This speedy promotion was due to the influence of his uncle, Don Joseph de Veitia Linage, who had married Murillo's sister Teresa, or as Palomino styles her, Tomasa Josepha. Don Joseph, who was an hidalgo of Burgos, a knight of Santiago, and a judge of the royal tribunal of the colonies, was a man of varied attainments, who, after his marriage, was summoned to Madrid as Secretary of the Council for the Affairs of New Spain, and subsequently in 1682 succeeded Eguya as Chief Secretary of State. His protégé, young Murillo, appears to have distinguished himself little as a dignitary of the Church, but as a painter he became a tolerable imitator of his father's style, and died at Seville on the 2nd of May, 1709.

The fatal altar-piece for the Capuchin Church at Cadiz, completed by Meneses Osorio, who added the glory and the hovering angels, may still be seen over the high altar in the chapel of the convent, now an hospital, at Cadiz. Of the sum of 900 crowns which Murillo was to have been paid for the five pictures, he had already received 350 crowns. This we read in his will, from which it is evident that he did not die a rich man, although for forty years of his life he had received good prices for his pictures. He left only one hundred reals in money, in addition to seventy crowns which were found in a desk, says Palomino, but his will further informs us that he died possessed of several houses in the parish of La Magdalena, besides his wife's olive farm at Pilas, a quantity of plate and furniture, and many finished and unfinished pictures. This document proclaims his adherence to the faith of the Roman Catholic Church, orders the disposal of his body, and provides for four hundred masses to be said for the repose of his soul—one-fourth in the Church of Sta. Cruz, one-fourth in the Convent Church of Mercy, and the remainder in any church selected by his executors, the Canon Neve and Nuñez de Villavicencio.

In the foregoing pages there will, it is hoped, be found an instinctive, unconscious testimony to

the simple nobility of the character of Murillo—a tribute that is paid to the Master by all students of his work. His pictures are indeed the true index of the painter's nature ; in them he has imbedded a large part of himself. As we have already said, he selected the words " Vive Moriturus " for his admonitory motto, and his choice was justified by the record of his life. As a craftsman he could be strong with the strongest, but without the brutality of strength ; his fervour and purity are reflected from the eyes of his Holy Children, his Saints, and his Madonnas. His career is a story of " persisting toil, sincere faith, loving friendship, and large-hearted kindness." An Andalusian to the core of his heart, he was free from the Andalusian vice of boastfulness ; and even at the height of his great renown his humility was unexampled. He rejoiced in the fine work of his fellow-artists ; he was too sincere in his devotion to art, as Valdés Leal was too arrogant, to admit of rivalry. Cean Bermudez relates of Murillo that his scholars in all things found him the opposite of the testy Herrera ; a gentle and painstaking master, and a generous and devoted friend. The prayers and tears of the populace that loved him followed his body to the grave ; his intimates lamented his death as if they had been his children.

For long it was deplored that Seville erected no monument to her great son—that neither in stone nor marble was his memory perpetuated in the city of his birth and his labours. Then, at last, in 1864, a bronze statue of this painter was placed in the Plaza del Museo, at the entrance of the old Convento de la Merced, now the Museo Provincial, the shrine of his works. But his pictures are the noblest monuments of his fame, while the record of his life is a memory that will last while Spain endures.

List of Works of Murillo, with a short description of the paintings, and an indication of where the originals are preserved.

Order of Plates reproduced.	Title.	Description.	Gallery.
1	The Holy Family.	*El Pajarito*—the little bird. The Infant Saviour, fully draped, leans against the right knee of St. Joseph, playfully holding "the little bird" from the reach of a small dog "begging" for it. The Virgin seated at a table, weaving, suspends her work to watch the scene. A basket of linen is on the floor at her side. Canvas, 5 ft. 2 ins. by 6 ft. 9 ins. Life-size figures.	Prado, Madrid.
2	St. Antony with the Infant Saviour.	St. Antony of Padua kneeling upon a stone of his cell, a cluster of lilies in his right hand; he encircles with his left the hips of the Child who is seated on an open folio. Four child-angels are joyfully disporting amid clouds above.	Seville Museum.
3	La Porciuncula.	The Apparition of St. Francis, called "La Porciuncula," which alludes to the grand jubilee of the Franciscans (1st August). St. Francis, kneeling on the step of an altar amid roses scattered upon him by many child-angels, looks appealingly to his celestial visitants. Jesus, with His left hand clasping the Cross, extends His right hand towards the Saint, partly in benediction yet half-warningly. The Virgin, at His left hand, her right hand upon her bosom, is manifestly interceding for the Saint. This picture has been much "restored." Canvas, 6 ft. 8 ins. by 4 ft. 9 ins. Figures, small life-size.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
4	Our Lady and St. Elizabeth with Infants Saviour and St. John, called *La Vierge de Séville.*	The Eternal Father and the Holy Spirit, attended by child-angels in clouds above, are giving benediction to the group below, which consists of the Infant Saviour and the Infant St. John, Our Lady and St. Elizabeth, the mother of St. John. The Saviour stands upright on the Virgin's left knee ; St. Elizabeth kneeling in adoration, introduces St. John, who, holding in his left hand the *Agnus Dei*, with the other hand presents a Cross to the Child. In the foreground a lamb, recumbent. The picture is signed : BARTHOLOM DE MURILLO F HISPAN. Added to the Louvre by Louis XVI.	Louvre.
5	Our Lady and St. Elizabeth, &c.	A portion of the foregoing picture.	Louvre.
6	The Child Jesus as Shepherd.	The Child is seated on a mound amid ruined columns and architecture overgrown with foliage. In His right hand a crook ; His left arm resting caressingly upon a lamb. In the distance sheep are grazing. Canvas, 4 ft. 5 ins. by 3 ft. 7½ ins.	Prado, Madrid.
7	Our Lady of the Immaculate Conception.	Our Lady stands upon the crescent moon, her eyes declined to earth, her finger-tips brought together. To the right of the spectator three child-angels bear a scroll inscribed IN PRINCIPIO DILEXIT EAM. On the left, six (human) figures in devotion. Bought for the Louvre in 1818 for 6,000 francs. Painted in 1656-57 for the church of Santa Maria la Blanca, whence it was "conveyed" with other works by Marshal Soult. Canvas, 1·72 *m.* high, 2·85 *m.* wide.	Louvre.
8	The Annunciation.	Before a tab e, on which stands a book and cluster of lilies, the Virgin is kneeling with eyes downcast,and with hands crossed upon	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		her bosom. The messenger, Gabriel, with right knee upon the ground, and right arm extended towards Mary, is, with the left hand indicating the presence of the Holy Dove, which hovers in the middle of the picture between groups of child-angels. Canvas, 4 ft. 6 ins. by 3 ft. 6½ ins.	
9	Jacob's Dream.	The patriarch lies asleep upon the ground, his head reclining on a stone, his staff is near him. On his right hand an angel, whose left hand is upon the ladder, his left foot upon the lowest rung. On the ladder are two angels ascending, and three descending. This picture formerly belonged to the Marqués de Santiago, Madrid; it is the companion picture to Isaac blessing Jacob. (See No. 36).	Hermitage, St. Petersburg.
10	The Assumption.	Our Lady, upborne by child-angels, and with cherubim in either top corners of the picture, gazes heavenward, her finger-tips joined as in prayer. Below is the sarcophagus, or Spanish *urna*, and behind it the Maries kneeling. The twelve Apostles are grouped about the tomb. This picture was acquired by the Marquis of Hertford at the Stowe sale of the Duke of Buckingham's collection in 1848.	Wallace Collection, London.
11	St. Thomas of Villanueva distributing alms.	There are fifteen figures in this composition, including that of the Virgin seated on clouds with the Infant Saviour at her breast: two other children are clinging to her. St. Thomas, wearing his mitre and attended by his crozier-bearer, is giving relief to a beggar kneeling before him: other mendicants are awaiting their turns. This picture was bought at King Louis Philippe's sale in 1853 by Thomas Baring, uncle of Lord	Northbrook Collection, England.

Order of Plates reproduced.	Title.	Description.	Gallery.
		Northbrook, for £710. Richard Ford thought very highly of this example, calling it "one of the finest Murillo's in existence."	
12	Our Lady with the Infant Saviour.	The illustration represents only a portion of the picture in the Pitti Palace at Florence. The Child stands naked in the Virgin's lap, His left arm resting on her right wrist; His right arm upon her bosom. The Virgin's left arm encircles the Saviour's hips.	Pitti Palace, Florence.
13	Our Lady with the Infant Saviour.	The Child is seated on the Virgin's left knee, with His right foot thrown across her lap; His left foot between her knees. The Virgin's left arm surrounds the Saviour's shoulders: the Child's left arm is resting on the Virgin's right wrist. Life-size.	Corsini Palace, Rome.
14	Peasant Girl and Boy.	The girl, seated, is counting money; the boy, behind a basketful of luscious grapes, is interestedly watching the operation. Landscape, background; figures, life-size.	King of Bavaria's Collection, Pinakothek, Munich.
15	Boys throwing Dice.	Two peasant boys gambling; a third, with right foot advanced, stands beside them munching bread. A basketful of fruit and a broken pitcher in the foreground: a dog looks up appealingly to the standing figure, expecting a share of his food.	King of Bavaria's Collection, Pinakothek, Munich.
16	The Children Jesus and St. John.	This picture is known as *Los Niños de la Concha*—the Children of the Shell. St. John is drinking from a scallop shell held in the right hand of Jesus. St. John bears a cross upon his left shoulder with the *Agnus Dei* entwined about the upper part; his lamb is contemplating the innocent scene, while enraptured cherubim rejoice in the clouds. Figures life size.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
17	Rebecca and Eleazer at the Well.	*Genesis xxiv.* 18—"And she hasted, and let down her pitcher upon her hand, and gave him drink." Four female figures at the well, each of whom has a pitcher. Abraham's servant is in the act of drinking. Men, horses, and camels are seen in the background. Canvas, 3 ft. 10 ins. by 5 ft. 5 ins.	Prado, Madrid.
18	The Child St. John.	A figure seated on a rock with left foot advanced; gazing heavenward; his right hand upon his breast. His left hand, holding a rude cross, with the *Agnus Dei* entwined about it, rests upon the back of his lamb. Life-size.	Prado, Madrid.
19	St. John Baptist as a Child.	A full-length figure, slightly bending to place his right hand caressingly upon the neck of his lamb, which trustfully responds. In his left hand St. John bears a tall cross entwined with the *Agnus Dei.* Life-size.	Belvedere Gallery, Vienna.
20	A Boy Drinking.	The boy, with an arch expression of great enjoyment, holds in his right hand a tall glass by its foot; which he is raising to his lips; his left hand supports a square-faced black bottle on the table before him. He is clad in fantastic garb, his doublet slashed, showing his linen shirt sleeves; his headdress of linen, worn turban-wise, is decorated with vine leaves; one end of a neckerchief he is wearing descends over his right shoulder and rests upon the table. Dark background. Life-size figure seen to the waist. Bequeathed to the Nation by Mr. John Staniforth Beckett in 1889. A small but very beautiful picture (19 by 15 inches) of this subject, and attributed to Murillo, has been bequeathed by Lady Murray to the Royal Scottish Academy, Edinburgh.	National Gallery, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
21	The Madonna of the Rosary.	Our Lady seated on clouds with the Infant Saviour seated on her left knee; His right hand slightly raised, His left resting on His leg. A rosary, which the Child holds with both hands, passes between the thumb and forefinger of the Virgin's right hand, which is resting in the Saviour's lap; her left clasps the Child; four child-angels are disporting beneath. Purchased by Mr. Desenfans from Lord St. Helens, who brought it from Spain where he was Ambassador.	Dulwich Gallery, England.
22	Girl with White Mantilla.	A beautiful young woman with eyes downcast and with devout expression is clasping her hands in prayer. A veil is upon her head, and falls upon either shoulder. The picture formerly belonged to Sir Thomas Baring. Life-size.	Holford Collection, Dorchester House, London.
23	St. Antony of Padua with the Infant Saviour.	In the arms of the kneeling Saint is the Infant Saviour, whose right hand caresses the cheek of St. Antony. Two child-angels are on the ground in front of the two figures, one toying with an open folio, the other holding aloft a cluster of lilies; five others are hovering above. This example was acquired in 1835 at Paris for the Museum at Berlin. Mr. J. C. Robinson, of London, is said to possess the original study for this picture, a sketch once owned by Don Julian Williams. See also No. 42 for a portion of this picture. Life-size.	Royal Museum, Berlin.
24	The Mystical Ascension. St. Bernard supplicating the Virgin.	The Apparition of St. Bernard. The kneeling Saint is represented in his cell. On a rude table is an open book, with a cluster of lilies near by. On the ground other folios and his pastoral staff. The Virgin, with the Infant Jesus supported on her left arm appears,	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		surrounded by child-angels and cherubim, and is offering from her bosom sustenance to the Saint, a mystic allusion to the succour afforded him through all his privations and penances. Life-size.	
25	Our Lady of the Rosary.	The Virgin sits on a stone bench, on which, at her left, is a ball; the Child, seated on her lap, is holding a rosary with both hands; the rosary passes over the Virgin's right forefinger, and is suspended below her right knee; the forefinger touches the right knee of the Child. There is some doubt respecting the possession of this picture; it probably hangs in the gallery of the Pitti Palace at Florence.	Pitti Palace, Florence.
26	St. Joseph and the Infant Jesus.	Half-length. St. Joseph supports the Child, his right hand on the hips, his left touching the breast of the Infant, who sustains with both hands a tall lily branch, which extends far above the left shoulder of the Saint. Acquired by the Duc de Montpensier for Seville, from the gallery of K. Louis-Philippe.	Collection of the Duke of Osuna.
27	St. Antony of Padua visited by the Infant Saviour.	The Child Jesus attended by many angels and cherubim appears to the kneeling monk. A prominent angel above the Child's head, probably meant for Gabriel, seems to point out St. Antony to the Child who, with both arms extended, welcomes the Saint to a scene of bliss. On a table, lilies are standing in a vase of water; an open book near. This is the picture of which an idle tale is told of the Iron Duke offering to cover the gigantic masterpiece with ounces of gold, a temptation declined by the Chapter. Unfortunately in 1833, the picture was cruelly re-touched by Gutierrez. Figures greater than life-size.	Seville Cathedral.

Order of Plates reproduced.	Title.	Description.	Gallery.
28	The Marriage of St. Catherine.	The last work of Murillo; the fatal altar-piece painted for the Capuchin Church, at Cadiz, the gift of Juan Violeto, a Genoese, and devotee of St. Catherine. The picture was completed from Murillo's drawings by Meneses Osorio, his pupil, who did not venture to interfere with what his master had done in the first lay of colours. The smaller accessories are by Meneses, and the difference is evident. The Virgin, seated on a dais, holds in her lap the Infant Saviour, who is about to place the ring on a finger of the *right* hand of St. Catherine. Behind the Virgin are three angels, and behind St. Catherine two angels. Three child-angels are bringing vestments; angels and cherubim with wreath and palm branch. In the foreground a sword lying across the segment of a wheel. Murillo's sketch for this picture was in the possession of Rafael Mengs, and afterwards, in 1869, it was in Lafont's sale at Paris.	Cadiz.
29	St. Thomas of Villanueva.	St. Thomas, wearing his mitre and carrying the crozier in his left hand, is in the act of placing a coin in the outstretched hand of a lame beggar kneeling before him at the door of his Cathedral. Other mendicants stand around awaiting their turn. Books, and a number of coins are lying on a table on the right of the Saint. Figures life-size. Murillo was wont to allude to this work as *su cuadro*—his own picture.	Seville Museum.
30	St. Joseph with the Infant Jesus.	Half-length. St. Joseph holds in the right hand a lily branch; his left arm around the Child, who stands, partly draped, with left foot advanced, near the knee of St. Joseph. The finger-tips of the Infant's right hand touch the	Hermitage, St. Petersburg.

Order of Plates reproduced.	Title.	Description.	Gallery.
		Saint's breast; His left hand clasps a finger of the hand around Him. This work was purchased by Prince Troubetskoy for St. Petersburg about the year 1820.	
31	The Flight into Egypt.	The Virgin, seated on an ass, has the Infant Saviour reclining on her left arm; an expression of great tenderness rests on the face of the mother as she regards the Babe. St. Joseph walks beside with staff in his right hand, a wallet is slung from his shoulders. Above, in the clouds, are three child-angels.	Hermitage, St. Petersburg.
32	St. Joseph with the Infant Saviour.	St. Joseph, a lily branch in his left hand, is with the right leading the Infant, who is robed and sandalled. Two child-angels above. Presented to the Emperor of Russia by Mr. Coesvelt.	Hermitage, St. Petersburg.
33	St. Antony with the Infant Saviour.	The Child stands on an open folio, His right hand extended in benediction, His left hand in the right hand of the Saint, who, kneeling, regards the Babe with an air of love and deep devotion. Five child-angels in the upper corners of the picture, one of whom holds prominently a cluster of lilies.	Hermitage, St. Petersburg.
34	Christ at the Column.	Tied up to a column Christ, who is naked except for a cloth about His loins, turns to the left and looks at St. Peter, who bows before Him, with his left hand on his breast; a book and keys lie on the ground between them. Bought at the sale of the Count de Vandreuil by Louis XVI. Companion picture to Jesus Christ in the Garden of Olives.	Louvre.

Order of Plates reproduced.	Title.	Description.	Gallery.
35	Repose during the Flight into Egypt.	Our Lady, seated, is contemplating the Infant sleeping on a rock, a pillow beneath His head; His right arm across His breast. On the right of the Virgin are two child-angels interestedly watching. St. Joseph, standing on the left of the Virgin, appears to be listening to her eulogies. In the foreground, a large flask, a pack, and head gear.	Hermitage, St. Petersburg.
36	Isaac Blessing Jacob.	Under an archway, Isaac, raised in bed, is in the act of blessing Jacob, who, kneeling, is presented by his mother. To the left of spectator in the landscape is a maiden carrying a pitcher to the well. In the background Esau, accompanied by dogs, is approaching. Purchased in Paris, 1811, by Baron Denon for the Emperor of Russia. Companion picture to Jacob's Dream (see No.9). Both are at the Hermitage.	Hermitage, St. Petersburg.
37	SS. Bonaventure and Leander.	The two Saints are in colloquy; one holding the model of a church, the other a scroll inscribed. The almost nude boy, peeping from behind a mitre he is holding, has been mistaken for a child-angel, so beautiful is he. Figures natural size.	Seville Museum.
38	St. Alphonsus receiving the Chasuble.	The Saint is reverently receiving the divinely embroidered sacerdotal garment from the hands of Our Lady: Attendant angels assist her in displaying it. A venerable abbess, overcome with emotion at the scene, is observing the presentation. Child-angels and cherubim are hovering above. Figures life-size.	Prado, Madrid.
39	St. Augustine.	The holy priest in full canonicals and with hands outspread, is kneeling on the step of an altar; a child-angel on either side of him, one bearing his mitre, the other his crozier. In the clouds are	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		represented, to the right of the spectator, Our Lady offering him sustenance from her bosom; to the left, the Saviour Crucified. Angels and cherubim. Three large folios in the foreground.	
40	SS. Justa and Rufina.	A most forcible yet tender picture in Murillo's *calido* style. The two saints—guardians of Seville—are represented at full length, each holding a palm-branch in the right hand, and supporting between them the Giralda. The pottery in the foreground is in allusion to the vocation they followed at Triana, a suburb of Seville.	Seville, Museum.
41	St. Thomas of Villanueva.	The Saint, holding a purse in his left hand, is, with the other, dropping a coin into the right hand of a half-naked beggar, crippled, who sits with a crutch across his knees. St. Thomas is attended by two ecclesiastics, who bear his mitre and crozier; before him is a boy, a splendid fellow, who exultingly holds aloft a coin to his mother, who has a younger child in her arms. A boy on the right of the Saint seems to be critically examining a coin in the palm of his hand. This picture was acquired by the Marquis of Hertford at the Wells Sale in 1848 for £2,992 10s.	Wallace Collection, London.
42	St. Antony of Padua.	A portion of the picture which is represented in its entirety in the illustration No. 23.	Royal Museum, Berlin.
43	St. Andrew the Apostle	The Saint, bound to a saltier cross, is raising his appealing eyes to heaven. In the clouds are angels and cherubim, with the palm and crown of martyrdom. A figure to the extreme left of the spectator, probably intended for the governor of Patras, is directing the proceedings; he is accompanied by women, one of whom appears to be weeping. A life	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
		like dog in the right-hand corner of the picture scents blood on the figure of a spearman. This *was* a glorious picture in Murillo's *vaporoso* style, but the harmonies of the colour are spoiled by the violent repainting of the white horse of the soldier in the foreground; the scant drapery of the Apostle has also been much "repaired."	
44	The Annunciation.	The Angel Gabriel, his left knee touching the ground, and bearing a cluster of lilies in his left hand, points with his right hand to the Holy Spirit, which is seen at the top of the picture. The angel is announcing the message to the Virgin, who kneels, with downcast eyes, and with her hands crossed upon her bosom, before the base of a column on which is an open book. Groups of child-angels and cherubim are in the air. Figures life-size.	
45	St. Elizabeth of Hungary.	The picture called *El Tiñoso*, from the diseased head of the patient undergoing treatment at the hands of the sainted Duchess of Thuringia. One patient, relieved, is departing on crutches; others are awaiting treatment. Waiting-women are in attendance on the Duchess with unguents and other medicaments. It will be noticed that however much her charity ennobles these horrors, her woman's eye dares not look on them, but her royal hand heals them. Her beautiful, almost Divine head contrasts wonderfully with that of the beggar-hag in the foreground. Formerly in the Caridad at Seville, whence it was "removed" by Marshal Soult. When restored to Spain, in 1814, it was detained at Madrid as a hostage for the expenses of the transport from Paris. Figures life-size.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
46	Boys eating Fruit.	Two ragged boys; one, seated on the ground, is holding in his right hand a luscious bunch of grapes; the lowest berries entering his mouth; he turns his face towards his companion, from whom he has obtained a slice of melon, which he holds in his left hand. His comrade is seated on a rude bench, holding in his left hand a slice of melon, from which he has just bitten a mouthful; in his right hand he holds a knife, with which he is about to make a goodly incision in a large melon partly consumed, which is resting between his knees. A dilapidated basket, full of grapes, to the left of the spectator. Acquired for Munich from the Mannheim Gallery. Three authentic repetitions of this subject by Murillo are mentioned as in the possession of (1) John Balfour, Esq., Balbirnie, Fifeshire; (2) W. R. Bankes, Esq., Kingston Lacy, Dorset; and (3) R. N. Sutton, Esq., Scawby, Lincolnshire.	Pinakothek, Munich.
47	Peasant Boys.	A group of three ragged boys, life-size. A negro-boy standing with a large earthenware water-vessel upon his left shoulder, is begging for a share of the cake which one of his companions, seated on the ground, withholds. The third boy upon the ground looks out of the picture smiling at the spectator. The companion picture, The Flower Girl, No. 65, is also in the Dulwich Gallery.	Dulwich Gallery.
48	St. Rodriguez.	The Saint is standing on a terrace, wearing a rich chasuble, adorned with elaborate embroidery and figures of saints; a palm branch in his left hand; with right arm extended, he is looking devoutly upward, his head encircled with a nimbus. A child-angel is about to crown the Saint with a wreath.	Royal Gallery, Dresden.

Order of Plates reproduced.	Title.	Description.	Gallery.
49	Christ on the Cross.	St. John and the Virgin stand on the right of the Crucified, at the foot of the Cross. The Magdalen embraces the Saviour's feet. A night scene. From the Houghton Gallery.	Hermitage, St. Petersburg.
50	St. Anne instructing the Virgin.	St. Anne, seated, is expounding from an open book for the behoof of the Virgin, who is standing attentively at her mother's knee. A basket in the foreground. Two child-angels, floating in the air, are about to place a chaplet upon the Virgin's head. There is another presentment, a study for this picture, with some variations, also in the Prado.	Prado, Madrid.
51	Adoration of the Shepherds.	Mary, seated amongst cattle, is nursing the Infant, who lies awake upon her lap. The adoring Shepherds, one with his right hand resting on a newly-born lamb, gaze with reverential looks upon the Child. A girl with a basket, and a boy, who carries a hen in his arms, are offering presents. Two child-angels are hovering above.	Seville Museum.
52	Miracle of the Loaves and Fishes.	Christ, seated to the left of the spectator, has one of the loaves in His left hand, and is asking a blessing. A disciple is placing the four other loaves in His lap. Another disciple is taking the two fishes from a boy who is approaching the Saviour. The multitude is marvellously depicted in this colossal work, which, like its companion picture—"Moses in Horeb"—still hangs in *La Caridad*. Perhaps, however, the last-named picture (No. 53) is the finer work.	La Caridad, Seville.
53	Moses striking the Rock in Horeb.	Called *La Sed*. Nearly every figure, and there are many, is indulging his or her thirst—the thirst of the desert. Moses, in the centre of the picture, is devoutly returning thanks for the mercy vouchsafed. Men, women,	La Caridad, Seville.

Order of Plates reproduced.	Title.	Description.	Gallery.
		horses, cattle, dogs, all hasten to slake the thirst with which the terrible drought had afflicted them. It is pleasant to know that this fine picture and its companion—"The Feeding of Five Thousand" (No. 52)—"hang like rich oranges on the bough where they originally budded."	
54	St. Isidore.	The Saint, seated in full canonicals, with an open book before him, is attentively reading. He wears his mitre, and has his crozier in his right hand. His ecclesiastical vestments are extraordinarily rich. Murillo, in this picture, has painted the portrait of Juan Lopez Talavan.	Cathedral, Seville.
55	St. Leander.	The companion picture to St. Isidore (No. 54). The Saint seated, and arrayed in complete episcopal vestments, is wearing his mitre; with his right hand he clasps the staff of his crozier, and holds displayed before him his famous invocation—"CREDITE O GOTHI CONSVBSTANTIALEM PATRI." In this figure Murillo has painted the portrait of Alonso de Herrera, Apuntador del Coro of Seville Cathedral.	Seville Cathedral.
56	Our Lord Crucified.	This picture, assigned to the possession of Count Czernin, of Vienna, is, in all probability, that belonging to Señor Joaquin Saenz y Saenz: the description of his picture is—"Christ nailed to a cross, which is upheld by a wedge driven into the ground; His head falls back on His right shoulder, and He looks upward to His left; an oblong tablet above His head attached to the upright of the cross, bears a trilingual inscription; a skull and bones are on the ground; mountainous background. A night scene. One figure. Count	Señor Joaquin Saenz y Saenz.

Order of Plates reproduced.	Title.	Description.	Gallery.
		Czernin possesses an Infant Christ lying on a cross, and a Sleeping Child, both by Murillo; but there is no trace of the present picture, No. 56, being in his Collection.	
57	The Holy Family.	St. Joseph on our right is at work at his bench; he holds a pair of compasses in his right hand, and is placing a rule with his left. The Virgin, seated on our left, is draping the Infant in her lap; beside her is a basket of linen; a settle, plane, and saw in the foreground; three child-angels above. Landscape seen through aperture of the apartment.	Lord Northbrook, England.
58	The Miracle of St. Diego	On the right of the spectator two knights stand amazed at the scene which represents the culinary operations of the Convent being carried on by angels. Two celestial figures with wings outspread stand in the foreground; others are occupied in preparing food. Meanwhile St. Diego, in rapture, is poised in the air returning thanks for the timely help accorded to his prayers on behalf of his needy Franciscans. In front of the two principal figures of the angels is a tablet with a narrative of the miracle. To the left a scrap of paper is represented, inscribed: BART. EST. MURILLO, 1646. This fine example was "removed" from Seville by Marshal Soult, and bought from his heirs, in 1858. Life-size figures.	Louvre.
59	St. Felix of Cantalisi.	To our right the kneeling Saint is restoring the Infant Jesus to the Virgin, who, descending on clouds, extends both hands with open palms to receive the child. The right arm of the Saviour is stretched forth towards His Mother; the well-furnished	Seville Museum.

Order of Plates reproduced.	Title.	Description.	Gallery.
		wallet of the Saint is in the foreground. Of this picture the Spaniards have a saying: "It is painted *con leche y sangre*—with milk and blood." Figures, natural size.	
60	The Guardian Angel.	In this precious picture—the *Angel de la Guarda*—the celestial visitant is leading a sweet child by the right arm. The angel, with wings extended, with right foot advanced, and with right hand uplifted, appears to be directing the child's attention to the ready way to Heaven.	Cathedral, Seville.
61	The Baptism of Our Lord.	The Saviour, wearing only a loin-cloth, His hands crossed upon His breast, is kneeling upon a stone at the brink of a river with both feet in the water; He is bending reverently to receive the ministration of the Baptist. St. John stands on the bank before Him partly clothed, but with right breast and legs bare, in the act of pouring water from a shell, held in his right hand, upon the head of the Saviour. St. John, in his left hand, bears the *Agnus Dei*. In the air are two child-angels carrying raiment for Our Lord. Above is the Holy Spirit in form of a Dove. The river Jordan with its banks completes the composition.	Cathedral, Seville.
62	The Apparition of St. Bernard.	A portion of the picture, which is represented in its entirety in the illustration No. 24.	Prado, Madrid.
63	The Nativity of the Virgin.	In the centre of the group, the new-born Babe is held by two women. Behind are two angels in adoration, and to the right, in front, a girl, whose back is turned to the spectator, kneels by a basin, and turns her head towards a woman who brings the swaddling-clothes; further back are two women by a chimney.	National Gallery, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
		On the left two boy-angels are busied with a basket of linen; near them a little spaniel. On the same side, in the background, St. Anne lies in bed. Above, a choir of boy-angels float over the Infant. This little picture—it measures only 9¾ ins. high by 17½ ins. wide—is believed to be the colour-sketch for the large composition in the Louvre (No. 152). The present colour-study was formerly in the possession of the Duchesse de Berri. It was presented to the National Gallery in 1888 by Lord Savile, G.C.B.	
64	Boys eating Melon.	A ragged boy is seated on a large stone; from his right hand, lifted above his head, he is about to drop a slice of melon into his mouth, already widely open to receive it. His comrade, seated on his right, is intensely amused at the experiment. A dog appears to take great interest in the scene. A basket, and sack, both containing melons, are in the foreground. Life-size.	Munich.
65	Spanish Flower Girl.	A girl, seated on a stone jutting from a wall of masonry. An embroidered scarf passes over her left shoulder; one end of it is caught up in both hands, and is utilised to contain some full-blossomed roses which, as she looks out of the picture, she appears to offer to the spectator. Her linen head-dress is arranged in folds, and is decorated on its right side with a rose full-blown. Three-quarters length. Life-size. Formerly in the Cabinet of M. Randon de Boissy, whence it was sold to M. de Calonne, at whose sale M. Desenfans purchased it for £640. His heir, Sir Francis Bourgeois, bequeathed it to Dulwich College.	Dulwich Gallery.

Order of Plates reproduced.	Title.	Description.	Gallery.
66	Vision of St. Francis of Assissi.	St. Francis, kneeling before a rude altar of stone, on which are a crucifix and skull, and between these emblems a candle partly consumed, is rapturously receiving a visit from an angel, who unfolds a long scroll, on which is inscribed the tenets of the Franciscans. Through an aperture, which gives light to the cell, is seen a landscape,and a hermitage. The catalogue of the Aguardo Sale, 1843, states that this picture was " brought from Spain by General Léry, and, furthermore, that, at the aforesaid sale, it was sold for 15,400 francs " (to the Duc de Galliera ?)	Duc de Galliera ?
67	St. Thomas of Villanueva.	Opinions differ with respect to the identity of the monk in the picture, some critics holding that the figure represents St. Francis of Assissi. A beardless monk, attended by two young ecclesiastics, is giving his blessing to a poor, ragged cripple, kneeling before him at the entrance to a cathedral. Behind the monk, is a Doric building, and a flight of broad steps, about which are a number of small figures, some of whom are receiving alms.	Munich.
68	The Infant Jesus asleep	The Child, upon His back, is sleeping on a white cloth laid upon straw. His right hand rests upon His thigh ; His knees slightly drawn up, His left hand gently raised.	Earl of Normanton Somerby, Hampshire.
69	Infant Jesus asleep.	The Child is lying on His right side, His right leg beneath the knee of the left. A corner of the linen on which He is lying is brought across the left leg ; otherwise, the figure is nude. His right arm is extended ; His left hand upon His hip ; a pillow beneath His head. A heavy curtain to the left. This picture is said to have been brought from Spain by Mr. Blackwood, of Soho Square, in 1760, and purchased by the D. of Westminster from Ellis Agar.	Grosvenor House, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
70	Our Lady of Sorrows.	A single figure. The Virgin seated with hands outstretched; fingers bending towards the palm.	Present ownership uncertain.
71	Our Lady of the Rosary	The Virgin is seated with much drapery about her; a hood at the back of her head; a striped shawl over her right shoulder; the thumb and forefinger of her right hand touch the right foot of the Infant, who is seated in her lap toying with a rosary.	Louvre.
72	The Annunciation.	The Virgin, with eyes downcast, her hands meekly crossed upon her bosom, kneels beside a table on which is an open book. The Harbinger, with wings expanded, with left leg advanced, and with right knee upon the ground, is pointing with the index-finger of the right hand to the Holy Dove hovering above the head of the Virgin. The angel's left hand carries a cluster of lilies. On the ground before the desk is a work-basket. Child-angels and cherubim above.	Museum, Amsterdam.
73	Marriage of St. Catherine.	The Virgin, seated on our right, has in her lap the Infant Saviour, Who holds in His left hand the third finger of St. Catherine's *right* hand, whilst placing a ring upon the index finger with his right hand. St. Catherine's left hand is upon her bosom. This picture was presented in 1855 by the ex-Queen Christina of Spain to Pope Pius IX.	Vatican.
74	Holy Family.	St. Joseph, with right foot advanced, holds in his arms the Child, Who stretches out both hands towards His mother, who, seated, with pillow and linen across her lap, extends her arms to receive Him. Two carpenters' benches, with implements, are on our right. A basket of tools in the foreground. A small, but very beautiful example. Bought at the Duc de Tallard Sale in 1776 for Russia.	St. Petersburg.

Order of Plates reproduced.	Title.	Description.	Gallery.
75	Holy Family.	St. Joseph, his left hand upon a piece of timber he is manipulating at his bench, suspends his task to look at the Child asleep in a cradle. The Virgin, with her left hand, uncovers the Infant; a cushion, linen, &c., prepared for Him in her lap. A frame-saw hangs upon the wall of the chamber. Four child-angels hover in the air. Some critics throw doubt upon this picture. On the other hand it is highly praised by Waagen (III. 351), and by the Athenæum, Sept., 1875, in which year it was lent for exhibition by the Duke of Devonshire. The picture is on an unusually small scale, in fact, a cabinet picture, the figures little more than 12 ins. in height.	Chatsworth, D. of Devonshire.
76	St. John and the Lamb	A copy of Murillo's picture in the National Gallery. See No. 77 for description.	St. Petersburg.
77	St. John and the Lamb	The youthful St. John embraces the Lamb; and with his left hand, which is partly embedded in the wool, points towards heaven: an illustration of the words "Behold the Lamb of God" (*John* i. 29). The standard of the Lamb (*Agnus Dei*) is lying upon the ground to our right. 5 ft. 5 ins. by 3 ft. 7 ins. Formerly in the collection of M. Robit, from whom it passed into the possession of Sir Simon Clarke, at the sale of whose pictures, in 1840, it was purchased for the National Gallery.	National Gallery, London.
78	The Apostle James.	The Apostle—the Patron Saint of Spain—has in his right hand the staff, and on the right shoulder the scallop shell, emblems of the pilgrim. In his left hand a closed volume. Full face. Three-quarters length.	Prado, Madrid.
79	Ecce Homo.	The companion picture to Our Lady of Sorrows (No. 121) also in the Prado. Life-size bust.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
80	Our Lady of the Rosary	The Virgin, seated, with her left hand supports the Infant Saviour who stands upon her left knee; His left hand upon her right shoulder. A rosary is between the figures. Life-size.	Prado, Madrid.
81	Holy Family.	The Infant Saviour, with the Virgin seated on our left and St. Joseph on our right, stands between them on the base of a ruined column; His right hand clasping the fingers of the Virgin's right hand, His left hand placed in the right hand of Joseph, who bears in his left hand a long branch, floriated. The Holy Spirit is descending from above, where the Eternal Father, attended by child-angels, is enthroned. This picture, which is one of Murillo's last works, was painted at Cadiz, when he was about sixty years of age. It belonged to the family of the Marquis del Pedroso until 1810, during the French occupation of Spain, when it was sold and brought to this country: after passing through various hands, it was purchased in 1837 from Mr. T. B. Bulkeley Owen for the National Gallery. It is sometimes called the Pedroso Murillo: it is mentioned by Palomino and by Cean-Bermudez.	National Gallery, London.
82	St. Joachim and the Virgin as a child.	The Virgin, represented as a child of three or four years old, with hair flowing to her shoulders, is attired as a woman; she slightly raises her skirt with her right hand; a cluster of lilies carried over her right shoulder; her left hand is placed in St. Joachim's right, who is thus leading her; a walking staff in the Saint's left hand. Full length. Landscape background. An early example.	Valladolid Museum.

Order of Plates reproduced.	Title.	Description.	Gallery.
83	St. Joseph and the Infant Saviour.	The Infant Saviour stands on a stone pedestal to our left, His head reclining on Joseph's right shoulder; in His hand a flowering branch, which extends over Joseph's left shoulder. The Saint's right hand clasps the hip of the Child; his left hand touches the Infant's waist. Full length. Architecture and landscape background.	Seville Museum.
84	Our Lady of the Immaculate Conception.	The Virgin stands upon the crescent moon, looks front; her finger-tips joined; her mantle passes over her left shoulder, and floats in a downward direction on her right. Four child-angels about her feet, who display respectively lilies, the palm, a rose and olive-branch. Cherubs above on either side.	Prado, Madrid.
85	Our Lady of the Immaculate Conception.	The Virgin, with head thrown back, and gazing upward, stands with arms crossed upon her bosom upon the crescent moon, horns upward; her mantle floats away upon her right, with an upward direction. Five child-angels are about her feet, two of them bearing a rose, lilies, palm, and olive branches.	Prado, Madrid.
86	Our Lady of the Immaculate Conception.	A portion of the picture which is represented in its entirety in the illustration No. 84.	Prado, Madrid.
87	Our Lady of the Immaculate Conception.	A portion of the picture which is represented in its entirety in the illustration No. 85. The lower part of the complete picture forms the illustration No. 103.	Prado, Madrid.
88	Our Lady of the Immaculate Conception.	A globe supports the (concealed) right foot of the Virgin; her eyes down-cast; the tips of her fingers, brought together, are raised almost to the level of her eyes; her mantle floats away to her right, the end of it carried nearly to the top of the picture. Four child-angels are about her feet.	Seville Museum.

Order of Plates reproduced.	Title.	Description.	Gallery.
		Of this picture it is related that the monks of the Franciscan Convent, for whom it was painted, were so greatly amazed at its colossal proportions that they refused the painting. Murillo, however, begged to place it in position over the principal arch of the Church, when its beauty became so apparent that the Franciscans, charmed with its loveliness, praised the painter's judgment, and gladly retained it.	
89	Assumption of the Virgin.	The Virgin stands in the concave of the crescent moon; looking upward; her right hand placed above the left in crossing her bosom; her mantle passes over her left shoulder and downward lower than her feet; child-angels, with the usual emblems, are about the crescent moon; cherubim above on either side.	South Kensington Museum, London.
90	Our Lady of the Immaculate Conception.	The Virgin stands in the crescent moon; her finger-tips, touching, are held before her bosom. She is supported on her right by three child-angels, the foremost bearing a large palm branch. Two child-angels on her left bear between them an oval mirror. At the top corners of the picture are cherubim.	Prado, Madrid.
91	Our Lady of the Immaculate Conception.	The Virgin, gazing skyward, stands in the crescent moon; her hands crossed upon her bosom, right hand uppermost; her mantle passing over the left shoulder, falls on her right far below her feet. A crowd of rejoicing child-angels and cherubim, thirty or more, are beneath the crescent and wreathed about on either side to the top of the picture.	Louvre, Paris.
92	Our Lady of the Immaculate Conception.	Our Lady is standing on the convex of the crescent moon, cusps downward, reverently looking heavenward; the tips of her fingers brought together before	St. Petersburg.

Order of Plates reproduced.	Title.	Description.	Gallery.
		her bosom. Her mantle, passing around her, is gathered upon her left arm, and floats away to her right. On her left hand, at top corner of picture, two child-angels, with a scarf encircling them; one of them has a cluster of lilies in the right hand; on her right hand at top of picture five cherubim. About her feet are many child-angels, three of whom bear the rose, palm, and olive. This picture was presented to Pope Pius VI. (Braschi). It was purchased, in 1842, from Duke Braschi for St. Petersburg.	
93	Our Lady of the Immaculate Conception.	The Virgin, looking towards earth, stands in the concave of the crescent moon; the rays about her head are drawn with unusual vividness; the tips of her fingers touch, and are held before her bosom; her mantle over her left shoulder floats downward on her right. Many child-angels beneath her feet; one bearing a very lengthy palm branch; another, on the right of the Virgin, with prominent lily-cluster. On her left is a small group, bearing a square mirror. Cherubim on either side above.	E. of Northbrook, England.
94	Assumption of the Virgin.	The Virgin stands on clouds, supported by twenty-three child-angels and cherubim; no emblems are borne; the most prominent child-angel, in the foreground, with scarf by way of hip-cloth, has his left arm extended upward towards the feet of the Virgin. Our Lady's mantle, passing over her left shoulder, floats away on her right; a girdle tied about the waist; she is gazing heavenward; her arms and hands, with open palms, are extended far apart. Sold from Lord Orford's gallery to the Empress of Russia.	St. Petersburg.

Order of Plates reproduced.	Title.	Description.	Gallery.
95	Our Lady of the Immaculate Conception.	Our Lady, gazing heavenward, stands in the crescent moon, her right hand placed on her bosom, her left near her waist; below, on her right, a group of boy-angels, one supporting the hem of her robe, another holding cluster of lilies; two boy-angels on her right sustain an oval mirror; a prominent boy-angel on her left holds a palm-branch. Cherubim at top corners of the picture; the model of a church is represented on our right at top of picture.	Prado, Madrid.
96	Our Lady of the Immaculate Conception.	The Virgin, looking heavenward, stands in the concave of the crescent moon, one cusp only visible; her hands clasped before her bosom, the fingers interlaced; above her head a circle of stars; a group of cherubim at her feet and in either top corner.	Seville Museum.
97	Our Lady of the Immaculate Conception.	The Virgin, looking up to her right, stands in the crescent moon; her hands—the right upon her left wrist—are crossed upon her bosom; her mantle, passing over her left shoulder, hangs in graceful folds below her right hip. Below are four child-angels, two of whom raise an oval mirror; a third, recumbent, holds a long palm with both hands; the fourth bears roses. Above, on her right, cherubim; on her left three child-angels with a scarf entwined about them.	Seville Museum.
98	St. Peter Nolasco.	The Virgin, seated on clouds with a circle of stars surrounding her head, her left hand on her left knee, and holding a fold of her mantle in her right, looks down upon St. Peter Nolasco, who is kneeling before her with hands outspread in supplication; an open book is on the ground in front of the Saint; child-angels and cherubim are in attendance upon the Virgin.	Seville Museum.

Order of Plates reproduced.	Title.	Description.	Gallery.
99	Our Lady of the Immaculate Conception.	The Virgin, looking upward, stands in the crescent moon; her hands upon her bosom, the right hand partly concealing the forefinger of the left. Above, is the Eternal with hands outspread. On either side child-angels and cherubim. Beneath her feet the dragon on a section of a globe.	Seville Museum.
100	Our Lady of the Immaculate Conception.	Our Lady, looking heavenward, stands in the crescent moon, a circle of stars above her head; her right hand is laid upon her bosom; her left hand touches her waist; below are three groups of child-angels bearing the lily, palm, &c.; above, on either side, cherubim.	Cadiz, Ch. of the "Capuchinos."
101	St. John Baptist in the Desert.	The Baptist, partly draped, stands upon boulders in the Desert; his left knee bent; his left elbow resting on a rock; hands joined in prayer; the *Agnus Dei* sustained upon his left arm. His lamb beside him on his left.	Seville Museum.
102	Ecce Homo.	Christ, nude to the waist, and crowned with thorns, looks down to His right. His wrists are bound before Him with thick rope —right hand over left—His right hand closed upon a short reed; the tips of left hand fingers not visible. Half-length.	Cadiz Museum.
103	Our Lady of the Immaculate Conception.	The lower portion of the picture which is completely represented in the present series No. 85. For the figure of the Virgin in this picture see No. 87.	Prado, Madrid.
104	The Resurrection.	The Saviour, with a cloth about His loins, and with linen passing over His left shoulder to float away to His right, is ascending from the Tomb. His right arm is raised above His head; in His left hand a pennon. Below, the guards are lying asleep. "Removed" from Seville by Marshal Soult, but returned to Madrid in 1814. Figures, life-size.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
105	Head of Jesus.	The figure here represented is from the picture of The Holy Family in the National Gallery. See No. 81 *supra*.	National Gallery, London.
106	Adoration of the Shepherds.	The Infant reposes on linen laid upon straw. The Virgin, kneeling, tenderly lifts the ends of the linen to expose the Child to the gaze of the Shepherds, who are in attitudes of adoration. To our right a handsome young shepherd is bringing forward a lamb; an old dame is offering a basket of eggs; St. Joseph, standing with hands crossed upon a staff, is looking down upon the Child. Behind the Virgin an ox in its stall.	Prado, Madrid.
107	St. Francis of Assissi.	St. Francis, his right foot on a globe, embraces around the loins the Saviour, who has His right arm upon the shoulders of the Saint. The left hand of Christ is still nailed to the Cross. Two child-angels in the clouds hold an inscribed open book.	Seville Museum.
108	Our Lady and the Infant Saviour.	The Child appears to be almost springing from the arms of the Virgin out of the picture; His right hand upon her bosom, His left upon her right arm, which is supporting His hip. Half-length. This is the famous picture called *La Virgen de la Servilleta*, of which the traditional story is that it was painted on a napkin for a lay brother who served Murillo at his meals in the Capuchin Convent, and for whom the painter had formed a friendship.	Seville Museum.
109	Our Lady of the Girdle	The Virgin, seated, is swathing with linen the Child, who lies upon her lap broadly awake, soothed by an angel near His head playing upon a violin; behind the Virgin is another angel with mandolin; cherubim above. This picture was bought in the open street in Seville by the Marqués del Aguilar, who made it an	Collection of the Duke of Osuña.

Order of Plates reproduced.	Title.	Description.	Gallery.
		heirloom ; when the entail was removed, it was sold to King Louis-Philippe, at whose sale it was purchased by the Duc de Montpensier for £1,500. A copy, by Murillo's pupil, Tobar, is in the Cadiz Museum.	
110	Pieta, or Deposition from the Cross.	The lower part of the body of Christ lies on white linen ; His shoulders are supported in the lap of the Virgin, His right arm passing across her right knee. The Virgin, with right hand extended, is gazing upward with an expression of woe unutterable ; a figure to His left hand is overcome with misery.	P. W. S. Miles, Esq., King's Weston, Gloucestershire.
111	Marriage of the Virgin.	Joseph, carrying a flowering wand in his left hand, holds with his right hand the right hand of the Virgin ; they stand before the High Priest, who is in exhortation. The Holy Spirit is hovering above ; groomsmen and bridemaids are in attendance.	Wallace Collection, London.
112	Our Lady with the Infant Saviour.	The Virgin, seated on clouds, with both hands holds linen drapery about the Child, who stands with right foot advanced upon her left knee ; His right hand extended.	The Hague.
113	Christ Crucified.	The head of the Saviour droops upon His right shoulder ; His finger tips curl inwardly towards the palms. A scroll upon the upright of the Cross bears a legend. The figure is solitary. Mountainous landscape. A night scene.	Prado, Madrid.
114	Pieta, or Deposition from the Cross.	Our Saviour, lying upon linen, has His head in the lap of the Virgin, who, seated with hands outspread, is appealing to heaven. To our right are two angels, one of whom kneeling, holds the left hand of the Crucified.	Seville Museum.

Order of Plates reproduced.	Title.	Description.	Gallery.
115	St. Antony of Padua.	St. Antony, kneeling, holds a cluster of lilies in his right hand at the hip of the Child, and, with his left hand around the shoulders of the Infant, gazes with a look of ineffable love at the Saviour, who stands on an open book, with His right hand on the head, and His left before the breast of the Saint.	Seville Museum.
116	The Virgin and Infant Jesus.	The Infant Saviour is seated across the lap of the Virgin; His right hand upon her bosom, His left hand resting upon her left arm, which is thrown across Him. The Virgin's right arm encircles and supports the Child.	Prado, Madrid.
117	St. Felix of Cantalisi and Infant Jesus.	The aged Saint is bending reverently over the Infant, recumbent in his arms. The Child, with both hands, caresses the bearded cheeks of St. Felix. Companion picture to St. Antony of Padua, No. 115. This picture is known as St. Felix *de las arrugas*, by reason of the marvellously-painted wrinkled hands of the Saint.	Seville Museum.
118	Mary Magdalen.	The penitent Magdalen, nearly nude, is seated in the cave; the skull and cross—emblems of mortality and immortality—are on her right; her head rests upon her right hand; in her left hand she holds an open book, and gazes heavenward with a look of great devotion. The figure, full length, is extraordinarily robust; the model that of a young giantess.	Prado, Madrid.
119	St. Ferdinand, King of Spain.	The King is looking upward, crowned, and with an aureole about his head; he is clad in armour with royal ermine robes; his right hand holds the sword, point upwards; the orb in his left.	Seville Cathedral.

Order of Plates reproduced.	Title.	Description.	Gallery.
120	Portrait of Father Cabanillas.	Extended bust; looking front; head uncovered, the hood upon his shoulders. The friar appears to be about fifty years of age, with features strongly marked.	Prado, Madrid.
121	Our Lady of Sorrows.	Our Lady of Pity in black hood and white wimple. Life-sized bust. Companion picture to the Ecce Homo, No. 79.	Prado, Madrid.
122	Peasant Boy at a Window.	The smiling boy has both arms resting upon the sill. His scant drapery has fallen from his right shoulder, leaving that and his breast bare. Presented to the Nation by M. M. Zachary, Esq. Formerly in the collection of the Marquis of Lansdowne.	National Gallery, London.
123	Laughing Boy.	A happy-looking peasant boy in a ragged jacket; his fantastic head-dress entwined with ivy leaves; he holds before him a musical pipe, and with six fingers "governs the ventages." A bust on panel. From the Labrun and Sir Thomas Baring Collections.	Lord Northbrook, England.
124	Ragged Boy.	The boy is seated on the floor of a loft lighted from an aperture to the left of the spectator; with legs bare and open bosom, the lad is occupied in searching for parasites; at his feet a rush basket containing fruit, and beside the basket a large pitcher. This picture was acquired by Louis XVI.	Louvre, Paris.
125	Two Ragged Boys.	The companion picture to No. 47. A group of two figures, life-size; one boy, standing with a pitcher in his right hand, is munching cake, and is interested in the doings of his companion, who, thrown upon the ground in graceful attitude, looks up smilingly at the young gourmand, inviting him to gamble. This picture, and No. 47, are considered by Mrs. Jameson to be the gems of the collection at Dulwich; because, though perhaps not of the highest class, they are excellent	Dulwich Gallery, England.

Order of Plates reproduced.	Title.	Description.	Gallery.
		in their kind. "In the mere imitation of common nature and animal spirits nothing was ever finer or more true; they are brimful of life—the life of the warm South. Compare with these the merriment of Dutch boors in Jan Steen and Teniers; what a contrast between the conventional vulgarity of the latter and the picturesque, careless, joyous vacancy of thought in these figures. They are boyish, rustic, roguish, but they are far as possible from vulgar." "The fens and dykes of Holland," says Hazlitt, "with all our respect for them, could never produce such an epitome of the vital principle." Murillo frequently repeated these groups with great variety of arrangement, but with similarity of character and expression. The finest examples of these groups of children are, perhaps, the four famous pictures in the Royal Gallery at Munich (*see* Nos. 14, 15, 46, 64), in which fruit and other accessories are introduced; all wonderfully painted, and lending a charm and variety of colour beyond expression.	
126	The Magdalen.	The Penitent One is looking upward through an aperture in her cave at a vision of celestial figures she sees in the heavens. Her attitude and expression are of deep devotion: her left arm is supported by a large rock on which are the usual attributes of death and immortality—a skull and the Cross.	Prado, Madrid.
127	Our Lady with the Infant Saviour.	The Virgin, looking up, is seated on a stone bench; her right arm supports the Child, who is seated upon linen in her lap; His head rests upon His right hand, which touches her breast. The forefinger of her right hand touches the forearm of the Infant.	Dresden Gallery.

Order of Plates reproduced.	Title.	Description.	Gallery.
128	The Dream of the Roman Senator.	The Senator to our right is seated asleep in a chair ; his head on his left arm, which rests upon a table ; his wife has fallen asleep on a low stool beside him. The Vision of the Virgin and Child appears in the upper part of the chamber to our left. The Virgin points with her right hand to the site—visible through an aperture in the room—of the church she directs the Senator to erect at Rome.	Prado, Madrid.
129	The Roman Senator and his Wife before Pope Liberius.	The Senator and his wife kneeling before Pope Liberius, who is enthroned, relate their dream. Two Cardinals stand on the left of His Holiness, one of whom is wearing a seventeenth century pair of goggles, which he supports in his left hand. On the right, in the distance, is represented the result of the Dream in a procession of the Pope, attended by a vast concourse, to the inauguration of the Church of St. Maria Maggiore.	Prado, Madrid.
130	St. Augustine with the Flaming Heart.	The Saint, in the habit of the Benedictines, is kneeling before the Virgin and Child. The Infant holds in His right hand the shaft of the arrow which transfixes the flaming heart held in the right hand of the Saint. Child-angels and cherubim above.	Seville Museum.
131	The Annunciation.	Gabriel, on our right, with wings outspread, and with a cluster of lilies in the left hand, kneels on clouds before Mary, and points with the right hand to the Holy Spirit hovering above. The Virgin is on her knees ; in front of her a table on which are placed her hands and between them an open book. Angels and cherubim above.	Seville Museum.
132	Madre Francisca Dorotea Villalda, sometimes called St. Dorothy.	Life-size figure of a nun wearing a black hood and white wimple ; she reverently inclines her head to kiss a rosary held in both hands. This excellent woman has been	Seville Cathedral ("Sacristy of the Chalices.")

Order of Plates reproduced.	Title.	Description.	Gallery.
		dubbed a Saint, but has not been beatified. She founded, and was Abbess of the Dominican Convent of S. M. de los Reyes. As the Madre Francisca Dorotea died in 1623, when Murillo was but five years old, the value of the picture *as a portrait* cannot be great. The picture was presented to the Cathedral by the Canon Juan de Loaisa.	
133	Our Lady of the Immaculate Conception.	A half-length; unusual with Murillo in these subjects. The crescent moon in front. The Virgin is looking upward; her hands, with fingers greatly extended, are crossed upon her bosom, right hand over left. Cherubim on either side of her head.	Prado, Madrid.
134	The Eternal Father.	The Deity is represented with right arm outspread, His left hand upon a globe, in the centre of an arcosolium; the Holy Spirit in front; angels and cherubim on either side.	Part of a picture in the Capuchin Church, Cadiz.
135	The Infant Jesus.	The Child lies asleep upon a cross; the transverse beam serving Him for a pillow: the couch being rendered less harsh by a blanket placed beneath the Babe.	Prado, Madrid.
136	Mary Magdalen.	The Penitent One, lightly clad, is seated, looking reverently upward; hands clasped with the fingers interlaced; an open book in her lap.	Prado, Madrid.
137	Marriage of St. Catherine.	Part of the picture in the Vatican, which was presented, in 1855, to Pope Pius IX. by the ex-Queen Christina of Spain. For further details *see* No. 73.	Rome, Vatican.
138	Virgin and Child.	The Infant Saviour is lying awake across the lap of Our Lady; His right hand clutches the neck of her dress; His left hand, with the fingers curled inward, is extended towards the spectator.	Seville Museum.

Order of Plates reproduced.	Title.	Description.	Gallery.
139	St. Ferdinand, King of Spain.	The King, with head uncovered, is represented, in armour arrayed in regal robes, a ruff about his neck, and the Order of the Golden Fleece around the collar of his ermined mantle, kneeling in prayer. Two child-angels above his head draw aside the curtains of the chamber, revealing the splendour of the heavens.	Prado, Madrid.
140	St. John of God.	San Juan de Dios, overcome by the weight of the sick man he is carrying, has been borne down upon his right knee; an angel, with wings outspread and with right foot advanced, is taking the Saint by the shoulders and assisting him to regain his feet. This picture is the companion to *El Tiñoso*, in the Prado, Madrid. In *La Caridad*, at Seville, for which hospital it was painted, the picture of St. John of God still hangs: there is, in Sir William Stirling-Maxwell's *Annals*, Vol. 2, a view given of the interior of the church which shows the picture in its original position.	Hospital de la Caridad, Seville.
141	The Martyrdom of St. Peter Arbuez, called "The Dominican."	A night scene. The two assassins attack the Saint from behind as he kneels on a step of the altar, looking up to an angel pointing heavenward with the left hand, and bearing the palm of martyrdom in the right; cherubim are in the clouds about the angel. This is the picture carried off by Manuel Godoy from the Hall of the Inquisition, at Seville, and who left in its stead a copy by Joachin Cortes. There is an etching of the Martyrdom by Matias Arteaga, probably made in Murillo's lifetime; a copy is in the Bibl. Nat. at Madrid. St. Peter was slain in 1484, in the Cathedral of Zaragoza: the assassins are said to have been Juan de Labadia and Juan Sperandia, who took this means of avenging, under a lamentable error, a sister outraged and a father injured.	St. Petersburg.

Order of Plates reproduced.	Title.	Description.	Gallery.
142	Laughing Boy, with Basket and Dog.	A boy with a basket in his left hand is, with an amused expression, holding conference with a dog on his right. This picture, and its companion, No. 143, were sold in 1772 to Prince Galitzin. Half-length.	St. Petersburg.
143	Peasant Girl.	The girl holds in her right hand a basket of fruit and flowers. With her left hand she applies to her cheek the hem of a scarf which covers her head and shoulders. Companion picture to No. 142.	St. Petersburg.
144	Old Woman and Boy.	The old woman, seated, has between her knees the head of a boy, on which she is searching for parasites. The boy is munching a cake and playing with a dog, whose forepaws are on the boy's right leg. To our left, under the window of the chamber, is a table with a jug on it; a pitcher stands on the floor. To our right, in front, a low stool, with a distaff lying against it.	Munich.
145	Christ in the Garden of Olives.	In the centre of the picture Christ is kneeling, and is about to accept the chalice offered to Him by an angel who holds a cross in the left hand. In the background, Apostles are sleeping. On marble.	Louvre, Paris.
146	Immaculate Conception.	The Virgin, represented as a child, stands in clouds upon a globe, her finger-tips touching; her mantle passes over her left shoulder, and hangs in voluminous folds. Three child-angels on her right, and two on her left; cherubim in either top corner of the picture. An indistinct idea of the earth is given by a faint indication of architecture at the foot of the picture.	Formerly in the Louvre. Probably sold with the Louis-Philippe Collection in 1853.
147	Jesus and St. John.	Fragment of *Los Niños de la Concha*—The Children of the Shell. *See* No. 16 for detail.	Prado, Madrid.

Order of Plates reproduced.	Title.	Description.	Gallery.
148	The Virgin delivering the Chasuble to St. Alphonsus.	Fragment of the picture "St. Alphonsus receiving the Chasuble from the hands of the Virgin." *See* No. 38 for detail.	Prado, Madrid.
149	St. Anne instructing the Virgin.	Fragment of this subject. The two child-angels about to place a chaplet on the Virgin's head. *See* No. 50.	Prado, Madrid.
150	The Holy Shepherd.	Fragment of the picture "The Child Jesus as Shepherd." *See* No. 6.	Prado, Madrid.
151	St. John the Baptist.	Fragment of the picture "The Child St. John with the Lamb." *See* No. 18.	Prado, Madrid.
152	The Holy Family.	Fragment of the picture of the Holy Family, called *El Pajarito*—the Little Bird. *See* No. 1.	Prado, Madrid.
153	Celestine and her Daughter.	The two women look out from behind the bars of their prison; the daughter's hands clasp the grating. Bequeathed to the Hermitage, St. Petersburg, in 1845, by the Grand Chamberlain Tatistchef. Viardot, author of *Musées de Russie*, &c., considers this picture to be wrongly attributed to Murillo, and calls it "a beautiful study by Velazquez."	Hermitage, St. Petersburg.
154	St. Peter in Prison.	St. Peter, seated on the floor of his prison gazes at an angel with wings outspread and with right foot advanced, who takes the Saint by the left arm and indicates the way to freedom. A flight of steps, on our right, with sleeping guards. Sold in 1852 at the Soult sale.	Hermitage, St. Petersburg.
155	St. James the Almoner	The act commemorated in this picture, though ofttimes attributed to St. Iago, the patron Saint of Spain, is ordinarily ascribed to St. Diego, of Alcalá, who, kneeling to our left upon the ground, is asking a blessing on the food contained in a pan in front of him, around which four	Prado, Seville.

Order of Plates reproduced.	Title.	Description.	Gallery.
		children are grouped awaiting the distribution; surrounding them is a throng of needy persons, male and female, expectant of relief. Seventeen figures.	
156	Murillo's Wife, Doña Beatriz de Cabrera y Sotomayor.	This portrait, which is said to represent Murillo's wife, is a bust of a lady, having strongly marked features; her hair worn partly over her forehead, and wearing flowers on the left side of her head; a long earring hangs below her cheek; a mantilla of lace is about her shoulders.	Scotland, Sir J. M. Stirling-Maxwell, Bart., Keir.
157	The Gallican of the Coin.	The head of the peasant is covered with an ample scarf, which extends over his shoulders; in his right hand, betwixt his thumb and forefinger, he holds a coin, from which circumstance the picture takes its title.	Prado, Madrid.
158	Virgin and Child.	Our Lady holds the Infant Jesus seated on her right knee; her right hand, over which linen passes, touches the hip of the Babe; the Virgin's mantle is disposed on her left knee.	Prado, Madrid.
159	Virgin and Child.	Our Lady, seated, holds the Infant seated on her right knee, His left hand is placed in her left hand; her right arm, over which is disposed some linen, passes around the Child and presses part of the linen beneath His right arm, which hangs easily over the Virgin's fingers.	Seville Museum.
160	The Nativity of our Lady.	This is the famous life-size picture in the Louvre, for which, in all probability, was made the little oil-study in the National Gallery, London, *see* No. 63. In the foreground four female figures are about to place the infant in her bath; one has the child in her arms, another attends with linen; two angels are in attitudes of adoration. To our left are two sturdy boy-angels bringing linen, one of whom, his	Louvre, Paris.

Order of Plates reproduced.	Title.	Description.	Gallery.
		head turned aside, is noticing a dog. To our extreme left, and in the background, St. Anne is raised in bed receiving visitors, who are seen in half-light. On our right two attendants are airing linen at a fire-place. In the upper part of the chamber are four child-angels in glory. The bare left arm of the woman in the foreground, whose back is towards the spectator, is said to have excited the jealous envy of the ladies of Seville by "its roundness, beauty of shape, and rosy complexion."—*Caen-Bermudez.* This picture was "conveyed" from Seville Cathedral by Soult, and is that work referred to in the anecdote told by Richard Ford of the Marshal showing his gallery to a guest, and remarking: "I very much value *that, as it saved the lives* of two very estimable ecclesiastics!" the fact being that he threatened to have two reluctant members of the Chapter shot unless they at once gave up the picture. The anecdote is told at greater length in the text of the present volume. In 1823, the picture was brought to England, and offered for sale, but was transferred by the Marshal's heirs to the French Government, after Soult's death, in order to liquidate his accounts with the State.	
161	The Death of St. Clara	To the left of the spectator St. Clara lies dying, a halo about her head, her hands placidly crossed upon her bosom; monks and nuns stand around the head of her couch. Three saintly female figures, coronetted, and bearing palm branches, are in advance of the Saviour and the crowned Virgin, who approach the dying Saint, attended by a concourse of female Saints and Martyrs in white robes, coronetted, and each of them bearing a branch	Earl of Dudley, London.

Order of Plates reproduced.	Title.	Description.	Gallery.
		of palm. In the foreground is an inscribed scroll, giving the legend which the scene portrays. There are, perhaps, in the composition no less than thirty figures, somewhat less than life-size. Some authorities assert that this picture is at Dresden. In 1867 it was sold for 95,000 francs at the Salamanca Sale in Paris. An engraving appears in the Gazette des Beaux Arts, 1875, p. 39.	
162	St. Francis.	This picture, in the Capuchin Convent at Cadiz, is, by some authorities, held to represent St. Francis of Assissi, by others to portray St. Francis de Paula. The Saint, bearing the stigmata, and kneeling on the ground with hands outspread, looks up at a Seraph appearing to him. Behind St. Francis, in the middle distance, is a monk, his right hand raised above his head, who in amazement gazes on the scene. On our right are a Cross, skull, and closed book. Landscape, with architecture in the far distance.	Capuchin Convent, Cadiz.
163	St. Francis of Assissi.	The Saint, bearing the stigmata, is seated on a mat upon the ground, a rude wooden Cross at his girdle. His eyes are cast upward in ecstasy, the while an angel before him discourses heavenly music on a violin.	Prado, Madrid.
164	Portrait of Murillo by himself.	The original of the portrait in the Prado, painted by Alonzo Miguel de Tobar, the best of Murillo's pupils. Tobar's masterpiece, a "Holy Family," hangs in the *Ca. de N.S. del Consuelo* of the Cathedral at Seville. This portrait of Murillo represents the painter at a late period of his life.	Earl Spencer, Althorp, England.
165	Portrait of Murillo by himself.	Murillo, at about thirty years of age, with flowing locks reaching to the shoulders, slight moustache, and chin tuft. In a close-fitting doublet with slashed	Baron Sellière, Paris.

Title.	Description.	Gallery.
	sleeves. Bust, in an oval. The portrait affects to be painted as though on a block of stone. On a lower block is inscribed by a later hand—"VERA EFIGIES BARTHOLOMÆI STEPHANI Â MORILLO MAXIMI PICTORIS HISPALI NATI ANNO 1618 OBIIT ANNO 1682 TERTIA DIE MENSIS APRILIS." The portrait has been engraved three times: the present illustration is taken from the engraving by Henry Adlard. The painting was copied by Sir David Wilkie at Seville, which copy is in the possession of the Earl of Leven. The original was one of the pictures bequeathed by Murillo to his sons, and is said by Caen-Bermudez to be the picture which afterwards came into the possession of Don Bernardo de Yriate of Madrid: purchased from him, it was sold by Don Julian Williams to King Louis-Philippe for £1,000, and long adorned the Louvre. At the ex-king's sale it fell to the possession of Nieuwenhuys, and is believed to be now in the collection of Baron Sellière, Paris.	

The following list comprises the most important of Murillo's other Works:—

St. Jerome.	The Saint, with only a loin cloth about him, is kneeling in his cave before a crucifix placed on a stone. Full length.	Prado, Madrid.
Conversion of St. Paul.	Saul thrown from his horse, and smitten with blindness, with right hand outstretched. The Saviour, in clouds, holding His Cross.	Prado, Madrid.
St. Anne instructing the Virgin.	A sketch, with variations, for the finished picture in the Prado, Madrid, *see* No. 50 *ante*. The variations are chiefly changes in	Prado, Madrid.

Title.	Description.	Gallery.
	the positions and arrangements; the child-angels, floating in the air, hold no chaplet of flowers.	
Christ Crucified.	One figure picture. The body of Christ is attached to a Cross formed of unhewn timber. A faint light is breaking through the clouds. A night scene. This picture was brought from the Palace of Aranjuez in 1816.	Prado, Madrid.
The Prodigal Son receiving his portion.	A sketch for the finished picture now in the collection of the Earl of Dudley, whose gallery contain four other subjects illustrating the history of the Prodigal Son by Murillo. The father is seated at a table, his left hand on some papers; the Prodigal stands in front of him grasping a bag of money. Behind the father, stand the brother and sister of the Prodigal.	Prado, Madrid.
The Prodigal Son departing from home.	Luke xv. 13—"And not many days after, the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living." A sketch for the larger picture in the possession of the Earl of Dudley.	Prado, Madrid.
The Prodigal Son feasting.	A sketch for the larger picture in the gallery of the Earl of Dudley. The Prodigal receives a cup of wine from a young attendant; his left hand is on the shoulder of a courtesan seated beside him; one end of the table another courtesan is seated; in the foreground a youth with guitar; a dog is partly hidden by the tablecloth.	Prado, Madrid.
The Prodigal Son feeding Swine.	The improvident youth kneels half naked amid the herd, and penitently implores mercy (Luke xv. 17-19). A sketch for the larger picture in the gallery of the Earl of Dudley.	Prado, Madrid.

Title.	Description.	Gallery.
Head of St. John Baptist on a charger.	The head lies with features towards the spectator on a golden charger; the eyes closed, and the mouth half open (Matthew xiv. 11).	
Head of St. Paul.	The decorporated head of the Apostle is lying on a table, the mouth unclosed.	Prado, Madrid.
St. Jerome.	The Saint, naked, except for a loin-cloth, is seated in a cave; he is turning, with his right hand, the leaves of a large folio, which rests across his knees. On a rock, which serves as a table, are writing materials. Half-length.	Prado, Madrid.
St. Francis de Paul.	Leaning on a staff, the Saint is contemplating the heavens, where the word "Charitas" appears. Half-length.	Prado, Madrid.
St. Francis de Paul.	The Saint is kneeling on rocky ground and leaning with both hands on a staff. This picture came from the Palace of Aranjuez in 1815.	Prado, Madrid.
An old woman, spinning.	An extended bust; life-size. In the Sala Española of the Prado.	Prado, Madrid.
St. Francis de Paul.	Half-length. The Saint, his hands joined in prayer, looks upward; a crooked staff rests upon his left shoulder.	Prado, Madrid.
Landscape.	A landscape with four figures; one, a peasant, apparently directing a traveller. A mountainous country and river, with ruins on its banks.	Prado, Madrid.
Landscape.	A river and a boat; in the distance a fortress and a bridge; rocky shore; a boatman carrying luggage to his vessel.	Prado, Madrid.
The Cook.	This picture is ordinarily regarded as of "the School" of Murillo, and is so ascribed in the Catalogue of the Prado where it hangs.	Prado, Madrid.

Title.	Description.	Gallery.
	The female genius of the kitchen is watching the play of a little dog, the while she plucks a fowl. Life-size.	
The Head of St. John Baptist.	This picture is ascribed to the "School" of Murillo, and represents the head of the Baptist on a charger. Life-size.	Prado, Madrid.
The Head of St. Paul upon the Sword.	This picture is ascribed to the "School" of Murillo.	Prado, Madrid.
Portrait of the poet Don Francisco de Quevedo Villégas.	The poet is represented in profile; long hair falling behind his shoulders; goggles on nose. Black habit, white band. Landscape background. Extended bust.	Louvre, Paris.
Portrait of Duke of Osuña.	In profile, with hair falling on his shoulders; black garment: collar cut square in front; suspended from his neck the Order of the Golden Fleece; the hilt of a sword at his side. Landscape background. If the designation is correct, the portrait is not from life, as the painter was only six years old when the Duke of Osuña died.	Louvre, Paris.
Abraham and the Three Angels.	The Patriarch, kneeling before three angels habited as pilgrims, with both hands seems to invite the celestial visitors to enter his house, which is portrayed behind him. The companion picture to "St. Peter in Prison," in the Hermitage, St. Petersburg. *See* No. 154 for representation of the picture last named.	Duke of Sutherland, Stafford House.
Abraham and Isaac.	Abraham, about to sacrifice his son, bears a brazier of live coals in his right hand. Isaac walks before his father, carrying wood on his left shoulder. The ram, caught in the thicket, in the background.	Wm. C. Cartwright, Esq., Aynhoe, Northamptonshire.
Isaac blessing Jacob.	In a chamber of a dilapidated cottage Isaac, under a tent-shaped canopy, is raised on his couch in the act of blessing Jacob, who kneels on his right knee before his father; Rebecca stands by the side of her son; approach-	Duke of Wellington, Apsley House.

Title.	Description.	Gallery.
	ing the house is a girl with a basket of linen, about whom three white pigeons are fluttering; beyond is a valley with ruined castle on the summit of a hill.	
Portrait.	This is the portrait exhibited at the British Institution, 1837, and called "A Portrait of a Spanish Gentleman." Bought for the first Duke of Wellington from Mrs. Hicks in 1838, for £126. The portrait is a three-quarters length, life-size, facing front, and represents a Spanish gentleman of about thirty years of age.	Duke of Wellington, Apsley House.
Head of the Virgin.	Our Lady, weeping; she wears a lilac robe, with blue drapery over the right shoulder. Bust.	Duke of Wellington, Apsley House.
Portrait.	A portrait of a Spanish gentleman with massive forehead; eyes large, dark, and piercing; he wears a grey coat, fastened in front by a row of small silver buttons; around his neck is a white linen collar, fastened with a white ribbon and tassels; dark background. Bust.	Duke of Wellington, Apsley House.
Portrait of Murillo.	This portrait of the painter is a repetition (reduced) of that which hangs in the collection of Lord Spencer; it represents Murillo at middle age, painted as if in an oval frame, on the lower part of which four fingers of his right hand are resting; the left hand is unseen. The portrait in possession of Earl Spencer is allowed to be by the hand of Murillo himself, painted for his sons, from which a copy was made by Alonso Miguel de Tobar, now in the Museum del Prado. The accessories of palette and brushes, a scroll, inscription, &c., which, in Earl Spencer's original, lie on a pedestal beneath the simulated frame, are here absent. *See* No. 164.	Duke of Wellington, Apsley House.

Title.	Description.	Gallery.
St. Antony of Padua.	A single figure ; most unusual in representations of this Saint, who is commonly accompanied by the Infant Saviour. The face is worn and wrinkled ; he wears a hooded habit ; his right hand raised before his breast ; dark background except for a ray of light which shows a *tau* Cross, the emblem of St. Antony.	Duke of Wellington, Apsley House.
St. Catherine.	The Saint, wearing a small celestial crown, and having a rose in her hair, looks upward ; her right hand upon her bosom holds the hilt of a sword ; in her left is a palm branch. Bust.	Duke of Wellington, Apsley House.
St. Francis of Assissi receiving the Stigmata.	St. Francis, in the habit of his Order, kneels on a rocky eminence above a ravine ; his hands, outstretched, receiving the marks of the Wounds. From a cleft in the clouds an angel with wings outstretched descends towards him. A white *fleur-de-lys* is painted in the right lower corner ; this mark is found on pictures of the Royal Spanish Collections acquired during and after the reign of Philip V. This picture, therefore, formed part of one of the Collections ; probably that of the Palace of San Ildefonso. As a picture agreeing with the dimensions (22 ins. by 18 ins.), and subject of the work here described, has disappeared from the Royal Collection, it may be that the missing picture is here identified.	Duke of Wellington, Apsley House.
Old Woman and Boy, "*La Vieja.*"	An old woman is seated in front of a low wall at the foot of a precipitous rock ; her left hand holds a basin of porridge ; in her right hand a wooden spoon ; a mischievous-looking boy is pointing at and "making game" of her ; a small brown dog is looking expectantly at the food. In the foreground an overturned basket of linen, and a pitcher. Land-	Duke of Wellington, Apsley House.

Title.	Description.	Gallery.
	scape with rocks and undergrowth. Bought by the Iron Duke for £250 from a dealer who purchased it at J. Proctor Anderdon's Sale, May 15th, 1847, for £202 13s. There are two repetitions of this work. One in the possession of the Earl of Dudley, which he bought at the Salamanca Sale in 1867; the other owned by the Duque de Padoue, Paris.	
Meeting of Jacob and Rachel.	The Patriarch and Rachel kneeling in the midst of their flocks, embrace and kiss. Jacob wears a coat of skins; Rachel a white garment with blue and orange drapery; her veil streams behind her. This picture was sold in the Vandergucht Sale, 1796, for sixty guineas, and five years afterwards—Earl of Bessborough's Sale—for a slightly higher price. It had been long ascribed to Murillo, but is now relegated to the "Spanish School."	Dulwich Gallery, London.
Jacob and the Flocks of Laban.	Jacob placing the peeled wands in the drinking troughs of Laban's cattle. According to Sir William Stirling-Maxwell, this is a repetition of a painting by Ribera in the Escorial.	King Louis Philippe's Sale, 1852.
Jacob and Laban.	Laban seeking for his gods in the tents of Jacob. Jacob and Laban in earnest converse; the family of the Patriarch grouped before two tents; horses and men. Background; hills and trees. Richard Cumberland, the dramatist, who had seen this picture—one of a series of five painted by Murillo at the instigation of the Marqués de Villa Manrique, Protector of the Academy founded by Murillo at Seville—praises the compositions as the finest examples he had seen. The work was sold to the late Marquess of Westminster for two Claudes, a	Duke of Westminster Grosvenor House, London.

Title.	Description.	Gallery.
	Poussin, and £1,200 in money. In Cumberland's time the five pictures belonged to the Marqués de Santiago.	
Joseph and his Brethren.	Joseph, in a scanty garment, is being carried by two of his brethren to the mouth of the pit, into which they prepare to lower him. In this composition there are eleven full-length figures. A dog accompanies them. Sold at the W. Cave Sale, June 29th, 1854, for £1,764, to the Marquis of Hertford.	Wallace Collection, London.
Moses in Horeb.	A very spirited sketch by Murillo for this picture of Moses striking the Rock, called *La Sed*, in the Hospital of La Caridad, Seville. *See* No. 53.	Earl of Normanton, Somerley, Hants.
Job and his Wife.	Seated on a dung-heap, Job looks up to heaven; in one hand is the potsherd; the other hand is placed on his breast; his wife appears to reprove him, and points to their ruined home.	Don José de Madrazo, Madrid.
Ruth and Naomi.	The two women are leaving Moab; in the background Orpah is returning to the city; with the text, *Populus tuus populus meus et Deus tuus Deus meus*—Thy people, my people; thy God, my God.	Earl of Radnor, Longford Castle, Wilts.
Tobit burying the Strangled Man.	A small sketch of little more than 12 ins. by 6 ins., which is placed above the *tabula de difuntos*, or table of names of the dead whose souls are to be prayed for. In the Sacristy of the Caridad.	Hospital of La Caridad, Seville.
Souls in Purgatory.	A small picture representing souls in Purgatory with a cherub above them bearing a rosary. In the background two figures seated at a table on which stands a cross.	Hospital of La Caridad, Seville.
The Archangel Raphael.	The angel, full-length, with spreading wings; in his right hand a pilgrim's staff. The figure of a bishop at his prayers; a mitre and crozier on the ground.	Leuchtenberg Gallery, Munich.

Title.	Description.	Gallery.
Child-angels scattering Flowers.	Many child-angels "on the wing" scattering flowers. A very large picture, perhaps eight feet high by nine feet wide. Waagen praises it for its warm and bright colouring.	Duke of Bedford, Woburn Abbey.
Two Child-Angels.	The two child-angels are hovering in the air. Ascribed to Murillo.	Don José Madrazo, Madrid.
Two Angels and Lamb.	Two angels adoring the mystical Lamb, which lies sleeping on a Cross. A small sketch.	Don Juan Govantes, Seville.
An Angel.	The angel, seated on a cube-shaped stone, is holding a cardinal's hat over himself, so that his face is thrown into shadow. Waagen, who saw it in the "Spanish Room" at Kingston Lacy—a gorgeous apartment, hung in Spanish leather, stamped and gilt with superb effect—says of the picture: "This is charming . . and of a warmth and transparency of chiaroscuro which recalls Titian." It was doubtless cut out of a larger picture, and was found in Spain in the knapsack of a dead French soldier.	Walter R. Bankes, Esq., Kingston Lacy, Dorset.
Our Lady of Sorrows and St. John the Evangelist.	Life-size busts, the figures painted as if standing at the foot of the Cross; perhaps part of a *Pieta*, or Deposition from the Cross. Formerly in the Church of Santa Maria la Blanca at Seville.	Don Escazena, Seville.
Our Lady and Angels.	A picture on this subject was formerly in the possession of the D. di Braschi at Rome. Its present location cannot be determined.	Rome (?)
The Virgin.	Our Lady is kneeling, her head inclined to our left; her hands clasped before her; a crown of thorns and three nails lie on a white cloth; dark background, with rock. A small full-length.	Marquis of Lansdowne, London.

Title.	Description.	Gallery.
"The Queen of the Angels."	Of doubtful authenticity. Formerly in the possession of King Louis-Philippe. Mentioned in *Annals*, Sir. Wm. Stirling-Maxwell, iii., p. 1,420. It is the picture in the Louis Philippe Sale, 1853, called "The Queen of Angels," brought from a convent in Carmona, and bought at the sale for £35 by Drax. The dimensions as given in Stirling-Maxwell and the Sale Catalogue are identical, viz., 86 c. high ; 81 c. wide.	Drax.
Our Lady and the Infant Saviour.	The picture, known as *La Virgen de la Manzana ;* or, The Virgin of the Apple. Our Lady holds the Child seated in her lap. The Infant holds an apple in one hand, and with the other clasps one of the Virgin's fingers. Purchased from Don Julian Williams.	Sir William Eden, Bart., Windlestone Hall, Durham.
Virgin and Child, and Priest.	The Virgin, in clouds, holds the Child before her ; who, from a basket held by an angel gives rolls of bread to three aged priests below. Life-size. This important example was painted for the Hospital de los Venerables, in 1678. Carried off by Marshal Soult, it fell into the possession of Prince Esterhazy, at Vienna, whose gallery was sold in 1870 for 1,300,000 florins to the National Collection at Pesth. A copy is in the Cadiz Museum ; another in the Hospital del Sangre at Seville.	Pesth Gallery, Hungary.
Our Lady, with the Infant Saviour at the Breast.	An unfinished picture, representing Our Lady tenderly regarding the Infant, who is seated on linen in her lap ; with her right hand she offers her breast to the Babe. This picture may possibly be the canvas unfinished at Murillo's death, and mentioned in his will : "*Item :* I declare that a weaver, whose name I do not remember, but who works in the Alameda, has ordered of me *un lienzo de medio cuerpo de nuestra Señora que esta en bosquejo*, and has given	Francis Clare Ford, Esq., London, son of Richard Ford, Esq., Author of the Spanish Handbook.

Title.	Description.	Gallery.
	me nine varas of satin ; not being able to deliver the picture, I direct that he be paid the price of the nine varas of satin." Stirling-Maxwell—*Annals* iii.42—suggests that a *sketch* of the Virgin with the Child at her breast, and sold at the Standish Sale, 1853, improperly described as a Nativity in the catalogue, may be the picture mentioned in Murillo's will.	
Our Lady with the Infants Jesus and St. John.	The Virgin holds with both hands the Child seated in her lap with the forefinger of His left hand extended towards His mother. St. John is standing on the ground with a bird in his right hand, and a cross in his left. Jesus is draped in a material resembling the Moorish stuff yet woven in Spain and called "serrana." Purchased in 1838 by Don J. M. Escazena from the convent of Madre de Dios, where Murillo's daughter Francesca took the veil.	Sir J. M. Stirling-Maxwell, Bart., Keir, Perthshire.
Our Lady with the Infants Jesus and St. John.	From the Godoy and Sebastiani Collections. Purchased by Lord Ashburton. Consumed in a fire at Bath House, Jan. 31st, 1873.	Destroyed by fire.
Virgin and Child, and St. Rosalie.	St. Rosalie, kneeling, offers roses to the Infant, who is seated on the lap of His mother ; behind St. Rosalie four other female Saints attend with palms ; in the background a second scene of a friar preaching to a street crowd.	Duke of Rutland, Belvoir Castle, Leicestershire.
Joseph's Dream.	St. Joseph lies asleep on a rock ; his head upon his left arm ; an angel leans over him whispering in his ear. This picture came from Los Cinco Gremios Mayores at Madrid, and was purchased at the Salamanca Sale by Don José de Madrazo.	Don José Madrazo, Madrid.

Title.	Description.	Gallery.
The Flight into Egypt.	The Infant Saviour, closely swathed, lies asleep in the lap of the Virgin ; St. Joseph, resting, is eating a crust of bread.	Earl of Wemys, Gosford Hall, Perthshire.
The Flight into Egypt.	The Holy Family Reposing. The Virgin, seated on a boulder, watches the Child, who lies asleep on a rock by her side ; St. Joseph, standing, holds the bridle of the ass ; two child-angels in attendance. In the foreground a bottle and wallet.	Sir H. R. W. Miles, Leigh Court, Somerset.
The Holy Family.	A highly-finished sketch for "The Holy Family" in the National Gallery, *see* No. 81. Purchased from Don Francisco de la Barrera Enguidanos, and afterwards sold by Don Julian Williams to an English collector. The picture in the National Gallery, purchased in 1837 for £7,350, gave rise to a protest, in 1846, from some clergymen of the Church of England, who objected to the representation of the Eternal Father appearing in pictorial art ; and who even went so far as to petition the House of Commons, praying that such pictures should be withdrawn from the National Collection.	Collection not identified.
The Holy Family.	This grand altar-piece is in the Chapel at Belvoir Castle. Dr. Waagen—*Treasures of Art*, iii. 42—considers this one of the finest examples of Murillo in England. The Virgin, seated, holds the Child standing and looking up to her ; the Infant St. John adores the Child ; St. Joseph stands behind this group, "The expression of the heads has an elevation which Murillo seldom attained in such perfection ; that of the Infant Saviour is as if He were transfigured."	Duke of Rutland, Belvoir Castle, Lincolnshire.

Title.	Description.	Gallery.
The Holy Family.	The Virgin, with the Child in her lap, and St. Joseph standing near, is adored by a kneeling prelate; a greyhound lies asleep beneath a low arch. A small picture, 21 ins. by 16 ins., figures full-length. Said to have been purchased by a former Lord Heytesbury from a physician at Lisbon at the beginning of the last century. Dr. Waagen, who visited Lord Heytesbury's Collection, 1854-56, does not notice this picture.	Lord Heytesbury, Heytesbury, Wiltshire.
The Holy Family.	Our Lady, with the Child asleep in her lap, has lifted the drapery which covered Him in order to show the Babe to the adoring little St. John. St. Joseph is watching the pretty scene. A repetition of the fine picture described by Dr. Waagen in the collection of Edmund Foster, Esq., Clewer Manor, near Windsor.	Lord Heytesbury, Heytesbury, Wiltshire.
THREE SMALL STUDIES IN ONE FRAME; each about 7 × 5 ins.	1. *Adoration of the Shepherds.* An oil sketch, perhaps for the altar-piece, which it resembles, on the same subject, painted for the Capuchin Church, and now in the Museum at Seville. 2. *St. John and the Lamb.* The little St. John wearing a broad-brimmed hat, and with a staff in his left hand is seated on a boulder; his right hand rests caressingly on the Lamb's shoulder. 3. *St. John and the Lamb.* The child St. John, seated, with a cross and scroll—the *Agnus Dei* in his left hand—plunges his right in the wool of the lamb, whose muzzle lovingly approaches the child's shoulder.	Duke of Sutherland, Stafford House, London.
St. John Baptist questioned by the Jews.	The Baptist, in a Roman tunic and surcoat, and holding a cross in his left hand, stands in colloquy with three figures, one of them with spectacles on nose. A lamb lies in the foreground, and at the top of the canvas are figures of an angel and a winged	Cambridge, Fitzwilliam Museum.

Title.	Description.	Gallery.
	lion, with scrolls inscribed—"*Inter Natos Non Surrexit Maior*" and "*Vox Clamantis In Deserto Parate Viam Domino.*" A large picture, full-lengths, life-size. Purchased by Mr. Nathan Wetherall from the nuns of San Leandro, Seville. Afterwards in the possession of Mr. Purves, of Lincoln's Inn. It was purchased for the Fitzwilliam Museum in 1872.	
Head of John the Baptist on a Charger.	Although Sir William Stirling-Maxwell (see *Annals*, vol. iii., 1427) throws no doubt upon its authenticity, this picture is now ascribed to the "School" of Murillo.	Earl of Clarendon, London.
Head of John the Baptist on a Charger.	The face of the Baptist is towards the spectator. Upon a golden charger placed upon a table the head is lying with closed eyes and lips apart.	Prado Museum.
A Head of St. John the Evangelist.	Dr. Waagen, *Treasures of Art*, iii., 184, says the ecstasy of the Evangelist is admirably expressed in this realistic head. The execution masterly, in a silvery tone.	Sir H. R. W. Miles, Bart., Abbots' Leigh, Somerset.
Adoration of the Wise Men.	Our Lady holds the Babe on a platform supported by trestles; of the three "kings," one, in the foreground, kneeling, has his robe upheld by two pages; the second is offering vases; the third is wearing a white turban. Altogether there are eleven figures in the composition; life-size. A work of Murillo's earlier time.	Duke of Rutland, Belvoir Castle.
The Child Jesus.	The Infant lies asleep with his head pillowed on a skull. Purchased by the Earl of Clarendon, who was Minister to Spain 1833-39.	Earl of Clarendon, London.
The Child Jesus.	The Saviour, standing on clouds, looks heavenward; His left hand is on an orb surmounted by a Cross; His right hand extended forward as in benediction. Three cherubim beneath.	Hospital of the Caridad, Seville.

Title.	Description.	Gallery.
The Child Jesus.	The Saviour is seated on clouds, with a Cross in His hand, and attended by three child-angels. Formerly in the collection of Henry Hope, Esq., and at his sale in 1816 was purchased for ten guineas.	George Vivian, Esq., Claverton Manor, Somerset.
Our Lord in His youth.	Sketch of the head of Our Saviour in His youth. Stirling-Maxwell, iii., 1429.	Seville Cathedral.
The Child Jesus as the Good Shepherd.	Our Saviour is seated on a rock: in His right hand a shepherd's crook; His left hand on the back of a lamb.	Prado, Madrid.
The Child Jesus as the Good Shepherd.	This composition is the companion to the St. John in our National Gallery; but at the sale of the Collection of Sir Simon Clarke, in May, 1840, the pictures were separated, the "Good Shepherd" going to Baron Rothschild for £3,900. Our Saviour is represented as in His childhood, clad in sheepskin; in His right hand a shepherd's crook, a sheep lying at His feet; two other sheep are standing at His left side, His hand resting on the head of the nearest.	Baron Rothschild, Gunnersbury, London.
The Child Jesus as the Good Shepherd.	A repetition of that in the possession of Baron Rothschild. Dr. Waagen alone seems to doubt the authenticity of this picture; yet he says, "Tenderly sentimental in expression, and delicate and clear in colouring, but not sufficiently decided and rich in the touch of the brush."	Earl of Wemyss, Gosford House, Perthshire.
The Child Jesus as the Good Shepherd.	The Saviour stands with a Shepherd's crook in His right hand looking heavenward; His left hand rests upon the head of a sheep standing close to Him; on His right two others lie at His feet. It should be mentioned that the Leuchtenberg Gallery was transferred from Munich to St. Petersberg when the Duke de Leuchtenberg, in 1839, married a Russian Grand Duchess.	Leuchtenberg Gallery, St. Petersburg.

Title.	Description.	Gallery.
Our Lord and St. John Baptist.	The two figures are standing on the banks of the Jordan. This picture was bought by Don Julian Williams from Don Antonio Bravo, who purchased it from the nuns of San Leandro, at Seville; it afterwards passed into the Louvre, but after King Louis Philippe's abdication it was disposed of at the ex-King's sale in 1853.	Present owner not identified.
Baptism of Our Lord.	The Baptist is pouring water from a shell on the head of Our Saviour who is kneeling on the bank on one knee with the other foot in the river Jordan. This picture was purchased by Mr. Nathan Wetherall, an English leather manufacturer established in Seville, from the Convent of San Leandro during the War of Independence. It was afterwards in the possession of Wm. W. Burdon, Esq., of Hartford House, Durham, and was sold in London by auction in June, 1862.	Present owner not identified.
The Marriage at Cana in Galilee.	Our Lord is seated, with His Mother and others, at the wedding-feast; near Him a dog; He points to the wine jars. With guests and attendants there are over a score of figures in the composition. The picture has changed hands many times: Julienne Sale, 1767; l'Abbé Guillaume Sale, 1769; Prince de Conti Sale, 1777; Boileau Sale, 1779; Robit Sale, 1802; Hibbert Sale, 1829. It once adorned the Presle cabinet.	Marquis of Ailesbury, Wilts.
The Miracle of the Loaves and Fishes.	A small sketch for the large picture in the Caridad at Seville, already described. Dr. Waagen says of this sketch—*Treasures of Art*, ii., 136—"Very picturesquely arranged and carefully executed, with a delicate harmony of colour." When Dr. Waagen saw the sketch it was in the collection of Mr. Munro, which was sold in London by auction, 1878, at which the sketch brought £315.	Present owner not identified.

Title.	Description.	Gallery.
Apostle, and the Lad with the Two Fishes.	A sketch of two of the figures in the large picture in the Caridad. This sketch was, until 1849, in the possession of Thomas Purves, Esq., Q.C., and at his sale, June, 1849, was purchased by Mr. Norton for £6 10s.	Present owner not identified.
Our Lord at the Pool of Bethesda.	Mrs. Jameson, *Hist. of Our Lord*, i., 368, says of this picture—"There are few productions of art that can be compared with this." Dr. Waagen's testimony is—*Treasures of Art*, iii., 440—"All things considered, I look upon this as the finest Murillo in England." Painted for the Caridad at Seville, whence it was stolen by Marshal Soult, and sold by him to George Tomline, Esq., for 6,000 guineas. Our Saviour, attended by three disciples, is listening to the appeal of the Paralytic, who extends his hands towards Christ, imploring aid; the figure of St. John is remarkable for his noble Spanish physiognomy of powerful complexion, with which his mantle, of a full deep red, admirably harmonises. The proportions of the figures are noble, hands and feet admirably drawn, and in fine action. Every part of the picture—says Dr. Waagen—even the most subordinate, is carried out with an equal, true, and masterly treatment.	George Tomline, Esq., Orwell Park, Suffolk.
The Last Supper.	Christ and His Disciples are assembled at the table to which the food has not yet been brought. The lights from a sconce dimly illuminate the scene.	Church of Sante Maria la Blanca, Seville.
Our Lord at the Column.	Bound to the Column, Christ looks down upon St. Peter, who kneels at His feet. The picture is on marble. Bought by Louis XVI. at the sale of the Collection of the Comte de Vaudreuil. The Louvre acquired at this sale its companion, "Christ in the Garden of Olives," also on marble.	Louvre, Paris.

Title.	Description.	Gallery.
Our Lord after the Scourging.	The Saviour, having but a loin-cloth about Him, stoops as if to take up His garment which lies in the foreground; two angels, with wings outspread, comfort Him. The column, ropes, &c., as accessories. Probably acquired at the Standish sale.	Sir Frederick Lucas Cook, Bart., Richmond, Surrey.
Our Lord after the Scourging.	Christ, after flagellation, with St. Peter in the background weeping.	Seville Cathedral.
Ecce Homo.	A life-size bust of Our Lord crowned with thorns and in a brown robe. Purchased from Marshal Sebastiani in 1815.	Lord Ashburton, London.
Christ Bearing the Cross.	The picture sold to Don Antonio Bravo to Don Julian Williams, from whom it was bought for the Louvre. After Louis Philippe's abdication it was included in the ex-King's sale, and purchased by the Duke of Cleveland for £250.	Duke of Cleveland.
Miraculous Portrait of Christ.	This is the representation of the face of Christ miraculously imprinted upon the *Sudarium*, or handkerchief, of St. Veronica, which she handed to the Saviour to wipe His face on His way to Calvary, and which retained the impress of His features. Albert Durer, and many others, have preserved the legend of St. Veronica. The picture by Murillo portrays the features of the Saviour crowned with thorns upon a napkin, faintly indicated, and suspended by its upper corners. Dr. Waagen says—*Treasures of Art*, ü., 144—"Although the mode of conception differs entirely from the old type, and has something portrait-like in character, yet it is highly attractive for the nobility of feeling, the clear, juicy, and earnest tone of the colouring, and the careful execution." Acquired from Don Julian Williams by Richard Ford, Esq., who disposed of it to the present owner.	Lord Overstone, London.

Title.	Description.	Gallery.
The Crucifixion.	Our Lord crucified between the two thieves; the Magdalene embracing His feet. Our Lady and St. John stand at the foot of the Cross. In the foreground soldiers, dice-playing. From the Madrazo Collection. Salamanca sale, 1867.	Present owner not identified.
The Crucifixion.	The figure of Christ painted on a cruciform panel. Purchased by Sir William Stirling-Maxwell in 1845 from Don Salvador Gutierrez of Seville, and said to have belonged to the Church of the Capuchins.	Sir John Maxwell Stirling-Maxwell, Keir, Perthshire.
Deposition from the Cross, or Pieta.	The head of Our Saviour lies in the lap of the Virgin, who is seated with arms extended.	Seville Museum.
Return of the Prodigal.	The Prodigal, kneeling, is embraced by his father, a dog recognizes him joyfully; in some of the attendant figures the painter has expressed the further course of the story; an attendant is holding a change of raiment for the penitent; another is leading forward the fatted calf. "The harmony of colours," says Dr. Waagen—"the silvery tones, and the perfect rendering of full daylight, place this picture in the highest rank of art." This picture belongs to the well-known set of eight painted for the Caridad at Seville, whence it was stolen by Marshal Soult, and sold by him for this collection for eleven thousand guineas.	Duke of Sutherland, Stafford House.
The Prodigal Son.	Formerly in the Louvre; sold at the ex-King Louis-Philippe's sale in 1853.	Present owner not identified.
The Prodigal.	Four sketches: (1) Receiving his patrimony. (2) Leaving home. (3) Spending his substance. (4) Keeping swine. Richard Ford, in the *Athenæum* of June 11th, 1853, in an article on the Louis-Philippe sale, at which they were disposed of, speaks of these small sketches "as really by Murillo,	Present owner not identified.

Title.	Description.	Gallery.
	and dashed off with much spirit." The sketches were purchased before time from Don Julian Williams, and, until the King's Abdication, were in the Louvre.	
Dives and Lazarus.	Sir Wm. Stirling-Maxwell, *Annals*, iii., 1432, speaks of this as "a study for a large picture," and as in the possession of the Earl of Ellesmere, Bridgewater House. However that may be, it was never produced to the many enquiries of Mr. Chas. B. Curtis, *Velazquez and Murillo*, 1883, p. 196.	Present owner not identified.
St. Peter Delivered from Prison.	A sketch for the picture in the Hermitage, St. Petersburg, in which the angel appearing to St. Peter guides him past the sleeping guards to freedom. At the sale of Mr. H. A. J. Munro's collection in 1878, it was purchased for £40. Dr. Waagen alludes to this sketch—*Treasures of Art*, ii., 136.	Present owner not identified.
Head of St. Peter.	Formerly in the Louvre. Purchased at the Louis-Philippe sale in 1853, by Mr. Lane-Fox, for £10.	. . . Lane-Fox, Esq.
St. Peter Penitent.	St. Peter is seated in a rocky wilderness, with hands extended, looking heavenwards. Purchased from Don Julian Williams; it was hung in the Louvre, and sold at the ex-King Louis-Philippe's sale in 1853 for £31.	Sir Frederick Lucas Cook, Bart., Richmond, Surrey.
Head of St. Paul.	The decollated head of St. Paul, with eyes closed, and lips slightly apart, on a table.	Prado, Madrid.
St. James.	The Apostle, *Santiago*, the Patron Saint of Spain, is standing with the attributes of a pilgrim, the scallop shell and staff; a book in his left hand.	Prado, Madrid.

Title.	Description.	Gallery.
St. Andrew.	A sketch for, or a small repetition of the picture in the Prado, Madrid.	Sir H. R. W. Miles, Bart., Abbots' Leigh, Somerset.
St. John Evangelist.	A somewhat conventional treatment of the Evangelist engaged upon the Apocalypse. The Saint, seated, is holding a pen in his right hand, and a book in his left; he looks heavenward as if for inspiration; his attribute of an eagle on his right. Bought at the Henry Hope sale in 1816 by W. Miles, Esq.	Sir H. R. W. Miles, Bart., Abbots' Leigh, Somerset.
St. Athanasius.	Sir Wm. Stirling-Maxwell, *Annals*, iii., 1433, ascribes a head of St. Athanasius in the possession of the Earl of Clarendon to Murillo.	Earl of Clarendon, London.
St. Jerome.	The Saint, draped only in purple loin cloth, is seated in a desert reading from a large folio, which is lying in his lap; he turns a leaf with his right hand; on a rock-shelf are papers, pens, and ink.	Prado, Madrid.
St. Jerome.	As in preceding example, the Saint is draped only in a loin-cloth; he kneels before a crucifix in his cell in the desert; beside the rock on which the crucifix is placed, are books, papers, a skull, and cardinal's hat.	Prado, Madrid.
St. Jerome.	A "St. Jerome in Prayer" was disposed of at the Baron Pasquier sale in 1860, which "formerly belonged to Soult, afterwards to Moreau." It is tabulated by Sir Wm. Stirling-Maxwell—*Annals*, iii., 1433—as in the possession of the Duke de Dalmatie, son of Marshal Soult.	Present owner not identified.
St. Augustine.	At the Louis-Philippe sale this picture was bought for £680. Augustine, in episcopal robe, wearing his mitre, and with the crozier supported by his right shoulder, stands on the margin of the sea, conversing with a child who is	Joseph T. Mills, Esq., Rugby, England.

Title.	Description.	Gallery.
	industriously attempting to fill a hole in the sand with sea-water. Augustine himself relates the dream or vision ; he tells us that while busied about his Discourse on the Trinity, he wandered in meditation along the shore. Suddenly he beheld a child, who informed the saint of his intention to empty into the cavity he had made all the waters of the great deep. "Impossible!" exclaimed Augustine. "Not more impossible," replied the child, "than for thee, O Augustine! to explain the mystery on which thou art now meditating."	
St. Augustine.	St. Augustine is kneeling in ecstasy, adoring a flaming heart—the symbol of Christ—appearing to him in the air. On the ground are his writings, three books, and his episcopal staff. "The intense longing for his Lord," says Dr. Waagen, *Treasures*, iii., 441-2, "expressed in the fine features and beautiful eyes, and the speaking gestures of the admirable hands, render almost superfluous the inscription, '*Inquietum est cor meum, donec perveniat ad te.*' As respects pictures of single figures, this is the finest I know of the master." This *chef-d'œuvre* was "removed" from the Convent of St. Augustine, by Marshal Soult, and by him sold, about 1846, to Mr. Tomline.	George Tomline, Esq., Orwell Park, Suffolk, England.
St. Augustine.	St. Augustine, seated at a table, and about to write in an open folio before him ; a vision of the Trinity above ; child-angels and cherubs.	Seville Museum.
St. Augustine.	The Saint writing. Half-length.	Don Juan Govantes, Seville.

Title.	Description.	Gallery.
St. Augustine.	St. Augustine, seated at a table, looks heavenward. This picture, which formerly hung on exhibition in the Louvre, is now considered to be only a copy, and has therefore been withdrawn from the gallery.	Louvre, Paris.
St. Augustine.	The Saint, attended by a monk, with a napkin, engaged in washing the feet of pilgrims. Augustine is represented as recognizing the Saviour who has descended to join in the function. A group of angels in the background. Acquired by Don Julian Williams from the Convent of San Leandro for which the picture was painted. At the Standish sale it was, by an accident, ascribed to the "School" of Murillo, and sold for £32 10s.! Afterwards, at Lord Northwick's sale, it was purchased for £252 5s.	Sir Edmund Lechmere, Bart., The Rhyd, Worcestershire, England.
St. Justa.	Holds at her right side a vase.	Chapter Room, Seville Cathedral.
St. Rufina.	Holds a vase before her.	
St. Ferdinand.	The royal Saint in regal robes with crown and sceptre.	
St. Leander.	In Archiepiscopal robes, holding a crozier.	
St. Laureano.	In Bishop's robes, with episcopal staff.	
St. Hermengild.	In armour, with a red scarf; battle-axe, and palm-branch.	
St. Isidore.	In Bishop's robes; book in right hand; in his left, a crozier.	
St. Pius.	In Bishop's robes; palm-branch in right hand; in his left, a crozier. Life-sized busts.	
	Murillo painted for the eight ovals of the dome of the Chapter Room of Seville Cathedral these representations of the canonized archbishops of the diocese. The eight medallion "portraits" are painted in oil. A view of the interior of the Chapter Room,	

Title.	Description.	Gallery.
	showing the position of the pictures as they are placed in their frames, is given in Miranda, *Glorias de Sevilla*, p. 37.	
St. Giles.	The blessed Saint, accompanied by a monk of his order, stands in the air in an ecstasy in the presence of Pope Gregory IX., who is enthroned between two Cardinals. A composition of five figures, painted for the small cloister of the Franciscan Convent at Seville. "Conveyed" from Spain by Marshal Soult, or General Faviers. In the Aguardo Gallery until 1843. Mr. Wm. Buchanan, of Pall Mall, then possessed the picture; from him it passed to Mr. John Miles, brother of the present owner.	Philip W. S. Miles, Esq., King's Weston, Gloucestershire.
Head of a Monk.	A study for the companion of St. Giles, who stands behind him in the picture described immediately *ante*. Formerly in the possession of Don J. M. Escazena, of Seville.	Present owner not identified.
St. Bonaventure.	The Saint is seated at a table, on which are writing materials and a crucifix; in his left hand a folio. The legend runs that St. Bonaventure was permitted to return to earth for three days to complete his Memoirs which death had interrupted. Purchased from Don A. Bravo for Louis Philippe. The picture was for some time in the Louvre; at the ex-King's sale it passed to Lord Dalling and Bulwer; at his sale, in 1873, it was acquired for the present owner. Doubt has been thrown upon the authenticity of this picture. It is probably one of the earliest works of Murillo.	Sir Frederick Lucas Cook, Bart., Richmond, Surrey.
St. Florian.	The Saint, resting his right hand on a millstone attached to his neck by a cord, and his left hand on a saltier cross, contemplates	

Title.	Description.	Gallery.
	St. Dominic, and St. Peter the Dominican. In the background is depicted his martyrdom—drowning in the sea.	
St. Peter the Dominican.	The Dominican martyr is assassinated by two ruffians; above are angels, and three cherubim await his soul. Sold to Mr. Rutley, at the Purves sale, 1849.	Present owner not identified.
St. Ferdinand.	Bust painted on a medallion. The royal Saint (the King was canonized 1671), wearing an Order over his ermined robes, has, in his left hand, the orb; and in his right hand a sword, point upwards. Four child-angels draw aside drapery. O'Shea, *Handbook*, says: "It is the model from which the effigy (of St. Ferdinand) was carved by Señor Piquer, which is preserved in the Armeria at Madrid." According to Stirling-Maxwell—*Annals*, p. 1435—the picture was in the Prado; it now appears to be in the possession of the heirs of the Infant Don Sebastian, who was a great-grandson of Charles III.	Heirs of the Infant Don Sebastian, Pau.
St. Francis Assissi.	The Saint kneels to receive the Stigmata; in the middle distance a monk amazedly gazes at the scene; a cross, skull, and book are in the foreground. Richard Ford says of this work: "The finest picture in Cadiz, and in Murillo's best manner."	Capuchin Church, Cadiz.
St. Francis de Paul.	Life-sized bust. The Saint, with hands clasped, looks upward in prayer; his staff rests upon his left shoulder.	Prado, Madrid.
St. Francis de Paul.	St. Francis is supported by a bifurcated crutch, and pointing with his right hand to an opening in the heavens which discovers a glory with the word CHARITAS inscribed. Half-length.	Prado, Madrid.

Title.	Description.	Gallery.
St. Francis de Paul.	The Saint kneels on a boulder, with both hands upon his staff; looks upward as in prayer.	Prado, Madrid.
St. Francis de Paul.	Full-length. Life-size.	Prado, Madrid.
St. Francis de Paul.	The Saint kneeling at prayer. Life-size.	Cadiz Hospital (?)
St. Francis de Paul.	The miracle here portrayed is usually attributed to St. Raymond of Peñaforte. The picture, described in catalogue of the Standish sale, June, 1853, as "Three Saints supported on a mantle spread over the sea," by Murillo, was bought by the Right Hon. Wm. Ewart Gladstone for 155 guineas. "It is painted in the master's very earliest manner. The germs of his subsequent style peep out especially in the little boy seated on the strand. The subject is, the legend of St. Raymond de Peñaforte, a Catalan confessor, who determined to quit the King of Majorca because he would not give up his mistress. An embargo was laid on the shipping—whereupon the Saint embarked on his cloak, with two disciples, and sailed to Barcelona in six hours. He distanced the royal galley sent after him—as five hundred credible witnesses saw. The cloak was not even wetted by the voyage. There is no attempt to idealize the legend. "The subject is well worked out—the broad sea, the brown-robed monks—the more vulgar attendants contrasting with the elevated character of the Saint" (*Athenæum*, June 11th, 1853). At Mr. Gladstone's sale of pictures and other objects (January, 1875) it was bought for £105. Stirling-Maxwell says: "After the expulsion of the French from Seville, this picture was in position over the principal altar in	Present owner not identified.

Title.	Description.	Gallery.
	the Conventual Church of San Francisco de Paula." Purchased from Don Julian Williams of Seville. *Note.*—The Standish Gallery was formed by F. H. Standish, of Duxberry Hall, Lincolnshire; Mr. Standish bequeathed sixty pictures to Louis Philippe, King of the French, and rooms were set apart in the Louvre for their exhibition. At his abdication the ex-King claimed them as private property, and, after some demur, had his claim allowed.	
A Franciscan Friar.	"A ragged youth is kneeling before the monk, and clinging to the cord around the friar's waist. Painted for the small cloister of the Franciscan Convent at Seville, whence it was stolen by Marshal Soult." Thus far Stirling-Maxwell. Mr. Curtis is, however, of opinion—*Velazquez and Murillo*, p. 271—that the friar is a victim of assault and robbery. After the Marshal's death the picture passed to his grandson, the Comte de Mornay, who disposed of it in 1881 to the present owner.	Monsieur Ch. Baudet, Havre.
A Franciscan.	A Franciscan monk is administering last consolations to a Grey Friar. Formerly in the small cloister of the Franciscan Convent at Seville. "The only one not stolen by Soult," says Richard Ford, who bought it in 1831 from Don Julian Williams. This picture, says the gifted author of the *Handbook*, "was, in Soult's hurried flight after Salamanca, left behind in the Alcazar, and is now in my collection, purchased and paid for." Dr. Waagen says—*Treasures*, ii., 224—"The expression in both the heads is very speaking; the blackness of the shadows indicates the very earliest period of the master."	Francis Clare Ford, Esq., London.

Title.	Description.	Gallery.
St. Antony of Padua.	The Saint is holding in his arms and fondling the Infant Jesus, who responds with caresses. Sold at the Louis Philippe sale in 1853 to Mr. Colnaghi. The figure of the Saint has been called, erroneously, a St. Francis of Assissi.	Present owner not identified.
St. Antony of Padua.	St. Antony, a cluster of lilies in the right hand, embraces the Infant Saviour, who stands on a large open folio in the Saint's grotto. The figure of the Saint has been mistaken for a St. Francis of Assissi.	Duke of Sutherland, Stafford House, London.
St. John de la Cruz.	St. John of the Cross, in the robes of a Carmelite, clasping a wooden cross, and kneeling at an altar, on which is a crucifix and lilies; four vellum folios at his feet lettered *Subida de Mo.* (*nte*) *Car.* (*melo*) *Eschura Noche, Cantico del Alma*, and *Llama de Amor*. Formerly in the Convent at Zaragoza, and supposed to be the portrait of a devout benefactor. It was afterwards at the Hague, in the late King of Holland's private collection, and was disposed of at his sale in 1850.	Present owner not identified.
St. Thomas of Villanueva.	The Saint, as a boy, dividing his clothes between four ragged urchins. Painted for the Convent of St. Augustine, it fell into the hands of the notorious Don Manuel Godoy, "ex-Prince of the Peace." In 1814 it was for sale, and was bought by Mr. Baring, an ancestor of the present owner. It is said that the populace were so much incensed during the taking down of this picture for removal that it became necessary to employ force, and in the riot three persons lost their lives.	Lord Ashburton, The Grange, Hants.
St. Thomas of Villanueva.	A sketch for the picture last described. Purchased at Seville in 1832 from Don Julian Williams, who lighted on it at a stall in the open street during the *Feria*, or fair, of Seville. It cost him but half-a-dollar.	Lord Ashburton, The Grange, Hants.

Title.	Description.	Gallery.
St. Thomas of Villanueva.	A sketch for the large picture in Seville, representing the Saint distributing alms, painted for the Convent of St. Augustine. The sketch hung in the Louvre, and was purchased by Thomas Baring, uncle of Lord Northbrook, at the Louis-Philippe sale in 1853. "One of the finest sketches by Murillo in existence."—*Athenæum*, May 28th, 1853. See pl. 11.	Earl of Northbrook, London.
The Apotheosis of Philip II.	A composition of six male figures, gazing at the ball of fire in which the soul of Philip II. is supposed to be ascending to heaven. Formerly in the small cloister of the Franciscan Convent at Seville, whence it was "conveyed" by Marshal Soult, and was for a long period in his gallery at Paris.	Present owner not identified.
St. Diego de Alcalá.	The Saint, kneeling, and surrounded by an expectant group of men, women, and children, is asking a blessing on food about to be distributed. This picture was formerly in the small cloister of the Franciscan Convent at Seville, whence it was "removed" by Marshal Soult. It is now in the Academy of San Fernando, Madrid. The act of charity commemorated in the picture has been, erroneously, attributed to St. James. See pl. 155.	Academy of St. Ferdinand, Madrid.
St. Francis of Assisi, bearing the Cross.	Sir Wm. Stirling-Maxwell, *Annals*, iii., 1439, says this picture should be called a St. Diego of Alcalá, but it is a sketch of the famous picture in the Seville Museum, which represents St. Francis embracing the Saviour, who places the Cross on the shoulder of the Saint. The sketch, which hardly pretends to be from the hand of Murillo, was sold in the Louis-Philippe sale, 1853, to Mr. Hoskins for a small sum; at the sale of his pictures in 1864 (in the catalogue called St. Thomas) it was sold to Mr. Henry G. Bohn, of Twickenham, Middlesex, a well-known bookseller and collector.	Heirs of Mr. Bohn, of Twickenham, England.

Title.	Description.	Gallery.
St. Diego of Alcalá.	A picture representing St. Diego of Alcalá, formerly hung in the gallery of the Louvre. It was disposed of by the ex-King Louis Philippe at his sale in 1853.	Present owner not identified.
St. Catherine.	A St. Catherine, obtained by Louis Philippe from the Duc d'Hijar, was sold at the ex-King's sale in 1853 for £300.	Present owner not identified.
St. Catherine.	A fine example (half-length) of the master, was formerly in the Church of St. Catalina, Seville. Sir Wm. Stirling-Maxwell traces it to the possession of Marshal Soult—*Annals*, iii., 1439.	Present owner not identified.
St. Justa.	The Saint, the patroness, with St. Rufina, of Seville, supports in her right hand a tall vase. Extended bust. Exhibited in the Royal Academy, 1870. Companion to the St. Rufina, also at Stafford House.	Duke of Sutherland, Stafford House, London.
St. Rufina.	The Saint holds an earthen vase in her left hand; a second vase, upheld by her left wrist; a palm branch in her right hand. *See* for this and foregoing example Lord Ronald Gower's *Historic Galleries of England.*	Duke of Sutherland, Stafford House, London.
St. Rosalie of Lima.	The Saint kneels before the Infant Jesus, who, seated on a basket, puts a rose into her left hand; with the other hand the Child grasps a rosary suspended from St. Rosalie's neck. Life-size. This picture is inscribed with the name of Murillo, and was formerly in the collection of the Marqués Diegma of Granada. Dr. Waagen says of this picture—*Treasures*, vol. iv., p. 382—"In the expression of the Child, who is looking up, there is a sorrowful yearning, while the noble features of the Saint express humility. The execution, in a clear, reddish tone, is very careful. The hands are in admirable drawing and action."	Mrs. Henrietta J. Bankes, Kingston Lacy, Dorset.

Title.	Description.	Gallery.
St. Rosalie of Lima.	St. Rosalie kneeling before the Infant Saviour; full-length; life-size; signed. Purchased at Cadiz about 1831 by the late Sir J. M. Brackenbury.	Heirs of Sir J. M. Brackenbury, England.
Two Nuns.	The nuns are in black and white drapery; one of them kneeling. Life-size.	José de Madrazo, Madrid.
Portrait of Young Man.	The young man is represented playing on a harp. Sir William Stirling-Maxwell—*Annals*, iii., 1440—considers this of doubtful authenticity. Formerly in the Louvre. Sold at the Louis Philippe sale, 1853.	Present owner not identified.
Two Boys.	One of the boys holds a bunch of grapes above his head, the lower berries approaching his open mouth; his companion is busy with a melon; a basket of grapes on the ground. A repetition of "The Melon Eaters" at Munich.	John Balfour, Esq., of Balbirnie, Fifeshire.
Two Boys.	A repetition of the picture described above. Dr. Waagen—*Treasures*, vol. iv., p. 382—takes this to be an early copy of the picture at Munich.	Mrs. Henrietta J. Bankes, Kingston Lacy, Dorset.
Four Boys.	Of the four peasant boys at the door of a hut, three are playing at cards, while the fourth is holding part of the pack.	Royal Gallery, Munich.
Peasant Boy.	A boy herding cattle and ridding himself of parasites; Dr. Waagen's expression is *faisant la chasse;* he alludes to the picture —*Treasures*, iii., 265—as "very animated, but somewhat dark in colouring."	Earl of Lonsdale, Lowther Castle.
Peasant Boy.	The boy, in a red dress, holds a dog by the ear, and searches the animal's coat for parasites, greatly to the dissatisfaction of the dog.	Hermitage, St. Petersburg.

Title.	Description.	Gallery.
Peasant Boy.	The boy is eating a pie; a dog, snuffing at the meat on its passage to the boy's mouth, pleads for a share of the food. On the ground a basket of fruit.	Earl of Elgin, Broom Hall.
Diogenes.	"Beggars Regaling" is a title given to this picture by Sir William Stirling-Maxwell—*Annals*, iii., 1441. It is true that he mentions a second picture of Murillo as in the possession of the Marquis of Exeter, at Burghley House; but Dr. Waagen, who made a tour of the galleries, says—*Treasures*, iii., 406—that the Marquis has but one picture, viz., "Diogenes about to throw away his drinking-cup as useless." And the learned Doctor further remarks—"It is conceived with great skill, and in the natural manner of his beggar-boys, yet rather dark, especially in the shadows." From these observations it is likely that Stirling-Maxwell has fallen into an error.	Marquis of Exeter, Burghley House.
Two Beggar Boys.	Sir William Stirling-Maxwell—*Annals*, iii., 1441—alludes to a picture of two beggar-boys in the gallery at Blenheim. No further information is, however, forthcoming.	Duke of Marlborough, Blenheim.
Four Beggar Boys.	Three ragged boys have combined to gain possession of a loaf held by the fourth boy. Sold by the son of Marshal Soult for 25,000 francs. Mr. Curtis says—*Velazquez and Murillo*, p. 292—that it is probably now in the possession of Monsieur François Seillière, of Paris.	M. de Seillière, Paris (?)
Beggar Boy.	An unfinished copy of *Le jeune mendiant*, in the Louvre.	Royal Museum, Stockholm.
A Young Spaniard.	A copy of the famous picture in the National Gallery of a youthful Spaniard resting his left elbow on a table on which is a square bottle, embraced by his left hand, the while he raises a glass of wine to his mouth with his right hand.	Royal Museum, Stockholm.

Title.	Description.	Gallery.
A Peasant. Man with Spade. Beggar Boy.	These three pictures are, in all probability, in the Pesth Gallery. Stirling-Maxwell—*Annals*, iii., 1442—only alludes to them. When Stirling-Maxwell's book was published (1848), the pictures were in the gallery of Prince Esterhazy, at Vienna, whose collection was sold, in 1870, to the Hungarian Government for one million three hundred thousand florins.	Pesth Gallery, Hungary.
Herd-Boy.	A bare-headed boy, with unkempt hair descending upon his shoulders. A bust.	The Hague, Holland.
A Shepherd.	Mentioned by Stirling-Maxwell—iii., 1442.	Manfrini Palace, Venice.
Old Woman Spinning.	An old peasant woman spinning; in her right hand a spool; under her left arm a distaff. Life-size bust, extended.	Prado, Madrid.
Old Woman Spinning.	Three-quarters length, life-size. Authenticity doubted.	Academy of Arts, Milan.
Gypsy Girl.	A picture described by Stirling-Maxwell—*Annals*, iii., 1443—as a bust, life-size, was in the Prado. It appears now to be missing; there is no mention of it in Mr. Kerr-Lawson's catalogue.	Prado, Madrid (?)
Two Peasant Girls.	Two fruit-girls counting money. A repetition of the picture at Munich. Once in the possession of J. D. Gordon, Esq., Vice-Consul at Xerez.	Present owner not identified.
Girl with Fruit	The girl, with hood tied under her chin, holds a pear in her lap. Said to have been presented to the Duchess of Sutherland by Marshal Soult. Bust, life-size.	Duke of Sutherland, Stafford House.
Peasant Girl.	A picture formerly in the collection of Prince Esterhazy, at Vienna. Mentioned by Stirling-Maxwell—*Annals*, iii., 1443.	Pesth Gallery, Hungary.

Title.	Description.	Gallery.
Female Figure.	Half-length, life-size. A woman practising singing; on a table beside her is a music-book.	Doria Palace, Rome.
A Bacchante.	A laughing girl crowned with vine leaves and luscious grapes; a drinking-glass filled with wine in her hand. A head; life-size.	Lady Louisa Wells, Holmewood, Hunts, England.
A Cupid.	A Cupid peeping from behind a red curtain.	Present owners not identified.
A Cupid.	A Cupid standing with his back half turned.	
	These two pictures were in the possession of Don Julian Williams, British Consul at Seville.	
Still Life.	A square basket, containing grapes and pomegranates, placed on a table, on which lie two broken pomegranates, and a roll on a folded napkin. Purchased for ten guineas at the sale of Sir J. M. Brackenbury's pictures in London, May, 1848. Painted for a Spanish nobleman in whose family it remained from the time of Murillo until Sir J. M. Brackenbury bought it in 1830.	Sir J. M. Stirling-Maxwell, Bart., Keir, Perthshire.
Landscape.	A lake amongst rugged hills with ruined buildings on its banks.	Prado, Madrid.
Landscape.	Rocky banks of a river, with figures.	Prado, Madrid.
Landscape.	This picture, formerly in the Louvre, was sold in the Louis-Philippe sale, 1853, to Mr. Drax, a dealer, for £81. Of very doubtful authenticity.	Present owner not identified.
Landscape.	This picture was sold in the Munro sale, June, 1878, for £120.	Present owner not identified.
Landscape.	A ruined castle on a wooded hill. In the foreground a goat-herd, with goats, and two huntsmen with their dogs.	Hermitage, St. Petersburg.

Title.	Description.	Gallery.
Don Justino Neve y Yevenes.	A portrait of Don Justino Neve y Yevenes, Canon of Seville, a friend of Murillo, who appointed him executor of his will. Formerly in the Hospital de los Venerables at Seville, and sold, in 1804, at M. Delahante's sale to Geo. Watson Taylor, Esq., M.P., for a thousand guineas, and again sold, at the sale of that gentleman's collection, in 1823, to the Marquis of Lansdowne, for four hundred and eighty guineas.	Marquis of Lansdowne, Bowood, Wilts, England.
A Spanish Gentleman.	Portrait of a Spanish gentleman dressed in black, wearing a narrow white collar, and standing at a table on which he places a paper. Called " the brother of Murillo," but, says Sir Wm. Stirling-Maxwell—*Annals*, iii., 1445—" perhaps his brother-in-law, Don J. de Veitia Linage."	Hermitage, St. Petersburg.
Don Andres de Andrade.	The portrait of Don Andres de Andrade, *Pertigero*, or Marshal of the Processions of the Cathedral of Seville—sometimes called " The Man with the Dog." Don Andres stands with his right hand on the head of a white mastiff beside him ; his hat in his left hand ; a sword at his side. On a pedestal is inscribed : " *Dn. Andres de Andrade y Col.*" Full-length, life-size. Bought by Sir J. M. Brackenbury, English Consul at Cadiz, from Don Antonio Bravo. Offered to the National Gallery, London, for £500. The purchase was declined, and the picture went to King Louis Philippe for £1,000. Sold at the ex-king's sale, in 1853, to Thomas Baring, Esq., for £1,020. Sir David Wilkie says of the expression of the head, " It seems to see you while you look at it."	Earl of Northbrook, London.
Don Andres de Andrade.	Repetition of the portrait last described. This picture was sold with the collection of Sir A. Aston, of Aston Hall, Cheshire, in August, 1862, for £472 10s. Com-	F. W. Cosens, Esq., Lewes, Sussex, England.

Title.	Description.	Gallery.
	ing into the possession of the late J. Philip, R.A., it was by him attributed to Velazquez; at his sale it fetched £155 8s. Lastly it was purchased from Messrs. Graves, in 1875, by F. W. Cosens, Esq., of Lewes, Sussex, who attributes it to Valdes Leal. Full length, life-size.	
Don Miguel de Leca.	Don Miguel Mañara Vicentelo de Leca, Knight of Calatrava; restorer of the Hospital of La Caridad, at Seville, where he was buried. Purchased, about 1828, from the widow of the Marqués de Loreto by Don Julian Williams. Having passed into the hands of Louis Philippe, it hung in the Louvre; at the ex-King's sale, in 1853, it brought only £22, yet Stirling-Maxwell considers the picture a genuine example of Murillo—*Annals*, ii., 919. At Mr. Blamire's sale, in 1863, it was sold for £9. At Mr. Chas. Martin's sale, 1876, £12 16s. to Mr. Cox. Full-length, life-size.	Present owner not identified.
Don Diego de Zuñiga (?)	Portrait of a Knight of Santiago, perhaps that of Diego Ortiz de Zuñiga, author of the *Annales de Sevilla*. A life-size bust in (painted) elaborate carved stone oval, with armorials above, and cupids supporting the frame. At Col. Hugh Baillie's sale, in 1848, the portrait sold for a hundred and ninety guineas.	Present owner not identified.
A Cardinal.	A cardinal seated in an arm-chair, in white robes, with scarlet cape; the scarlet cap in his right hand. Half-length, life-size.	Berlin Museum.
Don Ambrosio Spinola (?)	An ecclesiastic in dark robe, with white under-habit; said to be the portrait of Ambrosio Ignacio Spinola, grandson of the great Spinola, Archbishop of Valencia, Santiago, and Seville. Extended bust, life-size, in an oval (painted) frame, on the base of which is placed his right hand.	Present owner not identified.

Title.	Description.	Gallery.
Padre Hortensio Villavizenas.	The portrait of Father Hortensio Villavizenas. Life-size bust, in black and white vestments. This picture was in the possession of Don Juan Govantes, Seville.	Present owner not identified.
Murillo.	A portrait of the master in his youth, by himself. Formerly in the collection of Don Bernardo Iriarte, at Madrid; at his death it was purchased by Don Francisco de la Barrera Enguidanos; afterwards disposed of to Don Julian Williams, it was bought by King Louis-Philippe. After the ex-King's sale, in 1853, it was acquired by Sir Francis Cook, of Richmond, Surrey, first Baronet, head of the famous firm of linen-drapers in St. Paul's Churchyard.	Sir Fredk. Lucas Cook, Bart., Richmond, Surrey.
Murillo.	Portrait of the master, by himself. The painter is represented about fifty years of age. The picture, bought from the Conde de Maule, at Cadiz, was, later, bequeathed by Mr. Standish to France, or to Louis-Philippe, the ex-King disposing of it at his sale, in 1853, for £346 10s. The picture was acquired by William Marshall, Esq., of Eaton Square, London, and sold by his heir, John W. Marshall, Esq., in 1880. Dr. Waagen—*Treasures*, iv., 183—who saw the picture in Eaton Square, says of it: "Murillo. . . His own portrait, in a black dress, and with hands (an extended bust). This picture, with which I was well acquainted in the Standish Collection, formerly in the Louvre, is animated in conception, and equable, solid, and masterly in carrying out. It is remarkable how much more his features express the realistic rather than the religious and sentimental side of his genius."	Present owner not identified.

Title.	Description.	Gallery.
A Young Woman.	A young woman, sometimes called *Murillo's Mistress*, with long auburn hair, a loose white robe, and violet mantle. Half-length, life-size. Formerly in the possession of Prince Lucien Bonaparte, and purchased at his sale, in 1816, by Edward Grey, Esq., for £50. At the sale of the collection of Richard Sanderson, Esq., M.P., in 1848, it was bought by the late Sir William Stirling-Maxwell, Bart., for £94 10s.	Sir J. M. Stirling-Maxwell, Bart., Keir, Perthshire, Scotland.
An Old Lady.	An old lady, half-length, seated, called *the Mother of Murillo*, but on slender evidence. Dated 1673. Stirling-Maxwell doubts its authenticity, for, as he says—*Annals*, ii., 919—"Maria Perez (Murillo's mother), according to Cean-Bermudez, was already dead in 1642. . . It may, however, have been painted from an earlier sketch, or from recollection." At Louis Philippe's sale it fetched £23 2s. to Mr. Drax.	Present owner not identified.
The Maid Servant of Murillo (?)	This picture represents a middle-aged woman engaged with pestle and mortar. *Doubtful.* It hung in the Louvre; at the ex-King's sale, in 1853, the picture was bought by Mr. Drax for £58.	Present owner not identified.

SACRA FAMILIA. DEL PAJARITO.
THE HOLY FAMILY. THE LITTLE BIRD.

PRADO, MADRID.

ST. ANTHONY WITH THE INFANT SAVIOUR.

SEVILLE MUSEUM.

LA PORCIÚNCULA.
The apparition of St. Francis.

Prado, Madrid.

OUR LADY AND ST. ELIZABETH, WITH INFANTS SAVIOUR AND ST. JOHN BAPTIST, THE ETERNAL FATHER AND THE HOLY SPIRIT IN THE CLOUDS ABOVE.

LOUVRE, PARIS.

DETAIL OF THE FOREGOING PICTURE.

LOUVRE, PARIS.

THE CHILD JESUS AS SHEPHERD.

PRADO, MADRID.

OUR LADY OF THE IMMACULATE CONCEPTION.

Louvre, Paris.

THE ANNUNCIATION.

PRADO, MADRID.

JACOB'S DREAM.

St. Petersburg.

ASSUMPTION OF THE VIRGIN.

Wallace Collection, London.

ST. THOMAS OF VILLANUEVA GIVING ALMS AT THE DOOR OF HIS CATHEDRAL.

Northbrook Collection, England.

OUR LADY WITH THE INFANT SAVIOUR.
(Detail.)

PITTI PALACE, FLORENCE.

OUR LADY WITH THE INFANT SAVIOUR.

Corsini Palace, Rome.

GIRL BUYING FRUIT FROM A BOY.

KING OF BAVARIA'S COLLECTION, MUNICH.

BOYS THROWING DICE.

King of Bavaria's Collection, Munich.

THE CHILDREN, JESUS AND ST. JOHN, KNOWN BY THE NAME OF "LOS NIÑOS DE LA CONCHA."

PRADO, MADRID.

REBECCA AND ELIAZAR.

PRADO, MADRID.

THE CHILD ST. JOHN.

PRADO, MADRID.

ST. JOHN THE BAPTIST AS A CHILD.

Vienna Gallery.

BOY DRINKING.

National Gallery, London.

THE MADONNA OF THE ROSARY.

DULWICH GALLERY, ENGLAND.

GIRL WITH A WHITE MANTILLA.

Dorchester House, London.

ST. ANTHONY OF PADUA KNEELING WITH THE INFANT SAVIOUR IN HIS ARMS.

ROYAL MUSEUM, BERLIN.

A MYSTIC SUBJECT.

Alluding to the sweetness and suavity with which St. Bernard wrote praises of the Virgin.

PRADO, MADRID.

OUR LADY OF THE ROSARY, WITH THE INFANT SAVIOUR ON HER KNEES.

Northbrook Collection, England.

ST. JOSEPH HOLDING THE INFANT SAVIOUR IN HIS ARMS.

San Telmo, Seville.

ST ANTHONY OF PADUA IS VISITED BY THE INFANT SAVIOUR WHILE KNEELING AT HIS PRAYERS.

SEVILLE CATHEDRAL.

THE MARRIAGE OF ST. CATHERINE.
(The last work of Murillo.)

CADIZ.

ST. THOMAS OF VILLANUEVA GIVING ALMS AT THE DOOR OF THE CATHEDRAL.

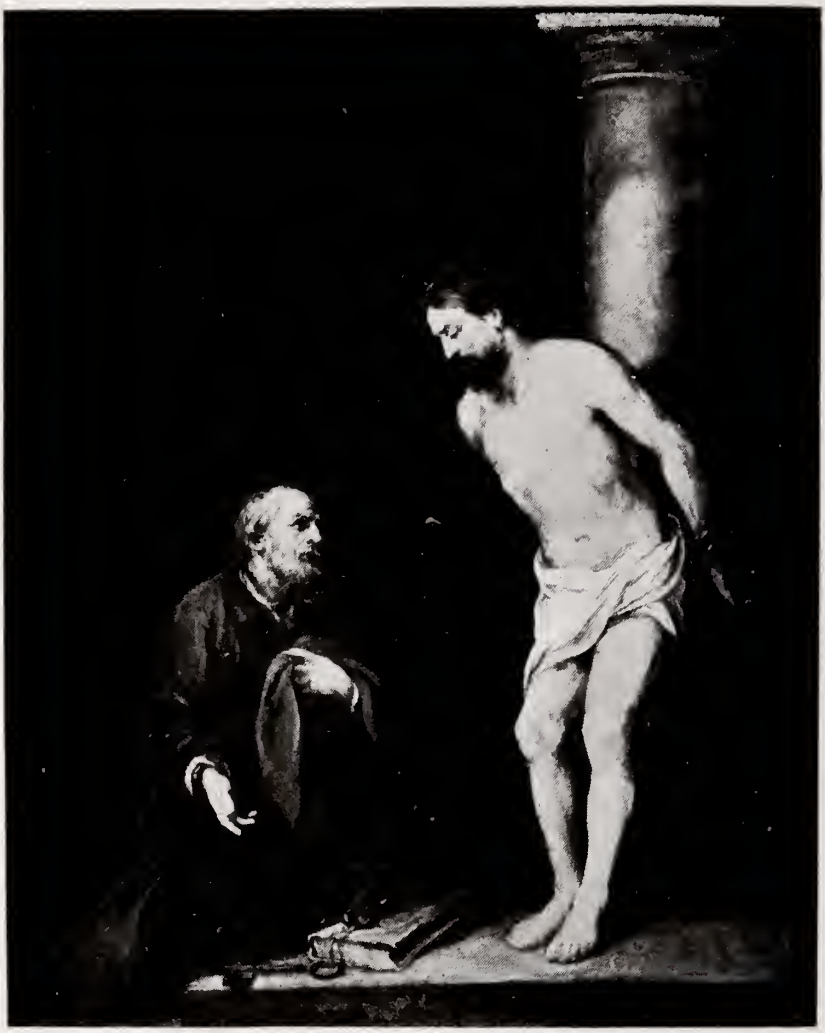
SEVILLE MUSEUM.

ST. JOSEPH HOLDING THE INFANT SAVIOUR IN HIS ARMS.

St. Petersburg.

THE FLIGHT OF THE HOLY FAMILY INTO EGYPT.

St. Petersburg.



CHRIST AT THE COLUMN.

Louvre.

FLIGHT OF THE HOLY FAMILY INTO EGYPT.

St. Petersburg.

ISAAC BLESSING JACOB

St. Petersburg.

ST. BONAVENTURE AND ST. LEANDER.

SEVILLE MUSEUM.

ST. ALPHONSUS RECEIVING THE CHASUBLE FROM THE HANDS OF THE VIRGIN.

PRADO, MADRID.

ALLEGORICAL REPRESENTATION OF THE WELL-KNOWN DILEMMA OF ST. AUGUSTINE: "I KNOW NOT WHITHER TO TURN."

MADRID.

ST. JUSTA AND ST. RUFINA, PATRON SAINTS OF SEVILLE, HOLDING BETWEEN THEM THE GIRALDA TOWER.

SEVILLE MUSEUM.

CHARITY OF ST. THOMAS.

Wallace Collection, London.

ST. ANTHONY OF PADUA WITH THE INFANT CHRIST

(Detail.)

BERLIN.

THE MARTYRDOM OF ST. ANDREW THE APOSTLE AT PATRAS.

PRADO, MADRID.

THE ANNUNCIATION OF THE VIRGIN.

PRADO, MADRID.

ST. ELIZABETH OF HUNGARY, DUCHESS OF THURINGIA, TENDING THE SICK IN HER HOSPITAL.

MADRID.

BOYS EATING FRUIT.

KING OF BAVARIA'S COLLECTION, MUNICH.

THREE RAGGED BOYS, ONE A NIGGER BEGGING FOR A SHARE OF A CAKE.

DULWICH GALLERY.

ST. RODRIG.

DRESDEN.

CHRIST ON THE CROSS.

St. Petersburg.

ST. ANNE INSTRUCTING THE VIRGIN.

Prado, Madrid.

ADORATION OF THE SHEPHERDS OF BETHLEHEM.

Seville Museum.

OUR LORD'S MIRACLE OF THE LOAVES AND FISHES.

SEVILLE HOSPITAL.

MOSES STRIKING THE ROCK IN HOREB.

Seville Hospital.

ST. ISIDORE.

SEVILLE CATHEDRAL.

ST. LEANDER.

Seville Cathedral.

OUR LORD ON THE CROSS.

CZERNIN.

THE HOLY FAMILY.

Northbrook Collection, England.

A FRANCISCAN KNEELING IN THE AIR, BEING OVERTAKEN BY A HOLY RAPTURE WHILE AT WORK IN THE CONVENT KITCHEN, HIS FUNCTIONS AS COOK MEANWHILE BEING CARRIED ON BY THE ANGELS.

LOUVRE, PARIS.

ST. FELIX OF CANTALISI RESTORING TO OUR LADY THE INFANT SAVIOUR, WHOM SHE HAD PLACED IN HIS ARMS.

SEVILLE MUSEUM

THE GUARDIAN ANGEL.

Seville Cathedral.

OUR LORD BAPTISED BY ST. JOHN BAPTIST.

SEVILLE CATHEDRAL.

A MYSTIC SUBJECT.
(Detail.)

PRADO, MADRID

BIRTH OF VIRGIN.

National Gallery, London.

BOYS EATING MELON.

MUNICH.

SPANISH FLOWER GIRL.

Dulwich Gallery, England.

VISION OF ST. FRANCIS.

Palazzo Bianco, Genoa.

ST. THOMAS OF VILLANUEVA HEALING A LAME MAN.
MUNICH.

OUR LORD AS A CHILD ASLEEP.

Northbrook Collection, England.

OUR LORD AS A CHILD ASLEEP.

OUR LADY OF SORROWS.

GASTON LINDON.

OUR LADY OF THE ROSARY, WITH THE INFANT SAVIOUR IN HER LAP.

Louvre, Paris.

THE ANNUNCIATION OF OUR LADY.

AMSTERDAM.

MYSTIC MARRIAGE OF ST. CATHERINE.
(Detail.)

VATICAN, ROME.

THE HOLY FAMILY.

St. Petersburg.

THE HOLY FAMILY.
(Doubtful.)

CHATSWORTH, ENGLAND.

ST. JOHN.
(Copy.)

ST. PETERSBURG.

ST. JOHN WITH LAMB.

National Gallery London.

THE APOSTLE JAMES.

Prado, Madrid.

ECCE HOMO.

Prado, Madrid.

THE VIRGIN OF THE ROSARY

Prado, Madrid.

THE HOLY FAMILY.

National Gallery, London.

ST. JOACHIM AND THE VIRGIN AS A CHILD.

VALLADOLID, SPAIN.

ST. JOSEPH AND THE INFANT SAVIOUR STANDING.

SEVILLE MUSEUM.

THE CONCEPTION.

Prado, Madrid.

THE CONCEPTION.

Prado, Madrid.

OUR LADY OF THE IMMACULATE CONCEPTION.

PRADO, MADRID.

OUR LADY OF THE IMMACULATE CONCEPTION.

PRADO, MADRID.

OUR LADY OF THE IMMACULATE CONCEPTION.

SEVILLE MUSEUM.

ASSUMPTION OF THE VIRGIN.

THE CONCEPTION.

Prado, Madrid.

OUR LADY OF THE IMMACULATE CONCEPTION.

LOUVRE, PARIS.

OUR LADY OF THE IMMACULATE CONCEPTION.

St. Petersburg.

OUR LADY OF THE IMMACULATE CONCEPTION.

NORTHBROOK COLLECTION, ENGLAND.

OUR LADY OF THE IMMACULATE CONCEPTION.

St. Petersburg.

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OUR LADY OF THE IMMACULATE CONCEPTION.

CHURCH OF THE "CAPUCHINOS," CADIZ.

OUR LADY OF THE IMMACULATE CONCEPTION.

SEVILLE MUSEUM.

ST. PETER NOLASQUE KNEELING BEFORE OUR LADY OF MERCY.

Seville Museum.

DETAIL OF CHERUBS IN THE PICTURE OF OUR LADY OF THE IMMACULATE CONCEPTION.

PRADO, MADRID.

THE ASCENSION OF OUR LORD.

MADRID.

ST. JOHN THE BAPTIST IN THE DESERT LEANING AGAINST A ROCK.

SEVILLE MUSEUM.

ECCE HOMO.

Cadiz.

ST. FRANCIS OF ASSISI SUPPORTING THE BODY OF OUR LORD NAILED BY THE LEFT HAND TO THE CROSS.

SEVILLE MUSEUM.

OUR LADY AND THE INFANT SAVIOUR, KNOWN AS "LA VIRGEN DE LA SERVILLETA."

SEVILLE MUSEUM.

HEAD OF CHRIST.

Part of the Holy Family Picture.

National Gallery, London.

THE ADORATION OF THE SHEPHERDS.

PRADO, MADRID.

MARRIAGE OF VIRGIN.

Wallace Collection, London.

OUR LADY WITH THE INFANT SAVIOUR STANDING ON HER KNEE.

THE HAGUE.

OUR LADY OF THE GIRDLE.

San Telmo, Seville.

THE DEPOSITION FROM THE CROSS, AN ANGEL HOLDING HIS HAND.

CHRIST CRUCIFIED.

PRADO, MADRID.

DEPOSITION FROM THE CROSS, AN ANGEL HOLDING HIS HAND.

SEVILLE MUSEUM

ST. ANTHONY WITH THE INFANT SAVIOUR.

SEVILLE MUSEUM.

THE VIRGIN WITH THE INFANT JESUS IN HER LAP.

PRADO, MADRID.

ST. FELIX OF CANTALISI AND THE INFANT JESUS, KNOWN AS "SAN FELIX DE LAS ARRUGAS."

SEVILLE MUSEUM.

THE PENITENT MAGDALEN.

Prado, Madrid.

ST. FERDINAND, CROWNED AND ROBED.

SEVILLE CATHEDRAL.

FATHER CABANILLAS.

MADRID.

THE VIRGIN OF SORROWS.

Prado, Madrid.

PEASANT BOY LOOKING OUT OF A WINDOW.

National Gallery, London.

A LAUGHING BOY, CROWNED WITH IVY LEAVES.

Northbrook Collection, England.

RAGGED BOY.

LOUVRE, PARIS.

TWO RAGGED BOYS.

DULWICH GALLERY, ENGLAND.

THE MAGDALEN IN HER CAVE.

Prado, Madrid.

OUR LADY LOOKING UP TO HEAVEN, WITH THE INFANT SAVIOUR IN HER LAP.

KING OF SAXONY'S COLLECTION, DRESDEN.

THE DREAM OF THE ROMAN SENATOR AND HIS WIFE, WHICH PRODUCED THE CHURCH OF ST. MARIA MAGGIORE AT ROME.

MADRID.

THE ROMAN SENATOR AND HIS WIFE TELLING THEIR DREAM TO POPE LIBERIUS.

MADRID.

ST. AUGUSTINE, IN BLACK ROBES, KNEELING, PRESENTS A FLAMING HEART, TRANSFIXED WITH AN ARROW, TO THE INFANT SAVIOUR' SEATED ON THE KNEE OF OUR LADY.

SEVILLE MUSEUM.

THE ANNUNCIATION OF OUR LADY.

SEVILLE.

ST. DOROTHY.

Seville Cathedral.

THE CONCEPTION.

PRADO, MADRID.

THE ETERNAL FATHER.

From the Church of the "Capuchinos," Cadiz.

THE INFANT JESUS ASLEEP ON THE CROSS

PRADO, MADRID.

ROYAL ACADEMY OF ST FERDINAND, MADRID.

(Detail.)

VATICAN, ROME.

OUR LADY WITH THE INFANT SAVIOUR IN HER ARMS.
(An early picture.)

SEVILLE MUSEUM.

ST. FERDINAND, KING OF SPAIN, REPRESENTED KNEELING IN PRAYER, WHILE TWO ANGELS PART THE CURTAINS, REVEALING THE SPLENDOUR OF THE HEAVENS.

PRADO, MADRID.

ST. JOHN OF GOD, SINKING UNDER THE WEIGHT OF A SICK MAN AND ASSISTED BY AN ANGEL.

SEVILLE.

MARTYRDOM OF ST. PETER THE DOMINICAN. KNEELING AT HIS PRAYERS, HE IS KILLED BY TWO ASSASSINS.

St. Petersburg.

BOY WITH A BASKET AND A DOG.

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CELESTINA AND HER DAUGHTER.

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ST. PETER DELIVERED FROM PRISON BY AN ANGEL.

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ST. JAMES DISTRIBUTING SOUP TO THE POOR.

MADRID.

PORTRAIT OF HIS WIFE, DOÑA BEATRIZ DE CABRERA Y SOTOMAYOR.

THE GALLICAN OF THE COIN
(Extended Bust.)

PRADO, MADRID.

THE VIRGIN WITH THE INFANT JESUS IN HER LAP.

OUR LADY SEATED, WITH THE INFANT SAVIOUR IN HER LAP.
(An Early Picture.)

SEVILLE MUSEUM.

THE NATIVITY OF OUR LADY.

Louvre, Paris.

DEATH OF ST. CLARA.

DRESDEN.

ST. FRANCIS DE PAULA KNEELING AT PRAYER.

Cadiz.

ST. FRANCIS IN ECSTASY.

MADRID.

Bart.s Murillo seipsum depin
gens pro filiorum votis ac prec
bus explendis

MURILLO.

CHRIST IN THE GARDEN OF OLIVES.

Louvre.

THE ASSUMPTION OF THE VIRGIN.

Louvre.

JESUS AND ST. JOHN.

Fragment of "The Children with the Shell."

PRADO.

THE VIRGIN

Fragment of "St. Alphonsus receiving the chasuble from the hands of the Virgin."

PRADO.

FRAGMENT OF THE PICTURE "ST. ANNE INSTRUCTING THE VIRGIN."

PRADO.

HEAD OF THE HOLY SHEPHERD.

Fragment.

PRADO.

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GOYA
GRANADA
VELAZQUEZ
TOLEDO
ROYAL PALACES
MADRID
LEON, BURGOS, &C.
VALLADOLID, SEGOVIA, &C.

UNIFORM WITH THIS VOLUME

MURILLO

A BIOGRAPHY AND APPRECIATION. ILLUSTRATED BY OVER 165 REPRODUCTIONS FROM PHOTOGRAPHS OF HIS MOST CELEBRATED PICTURES

WHILE the names of Murillo and Velazquez are inseparably linked in the history of Art as Spain's immortal contribution to the small band of world-painters, the great Court-Painter to Philip IV. has ever received the lion's share of public attention. Many learned and critical works have been written about Murillo, but whereas Velazquez has been familiarised to the general reader by the aid of small, popular biographies, the niche is still empty which it is hoped that this book will fill.

In this volume the attempt has been made to show the painter's art in its relation to the religious feeling of the age in which he lived, and his own feeling towards his art. Murillo was the product of his religious era, and of his native province, Andalusia. To Europe in his lifetime he signified little or nothing. He painted to the order of the religious houses of his immediate vicinity; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were forgotten or never known.

UNIFORM WITH THIS VOLUME

SPANISH ARMS AND ARMOUR

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE ROYAL ARMOURY AT MADRID. ILLUSTRATED WITH 386 REPRODUCTIONS FROM PHOTOGRAPHS

ALTHOUGH several valuable and voluminous catalogues of the Spanish Royal Armoury have, from time to time, been compiled, this "finest collection of armour in the world" has been subjected so often to the disturbing influences of fire, removal, and re-arrangement, that no hand catalogue of the Museum is available, and this book has been designed to serve both as a historical souvenir of the institution and a record of its treasures.

The various exhibits with which the writer illustrates his narrative are reproduced to the number of over 300 on art paper, and the selection of weapons and armour has been made with a view not only to render the series interesting to the general reader, but to present a useful text book of European armoury for the guidance of artists, sculptors, antiquaries, costumiers, and all who have practical interest in historical accuracy.

UNIFORM WITH THIS VOLUME

THE ESCORIAL

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE SPANISH ROYAL PALACE, MONASTERY AND MAUSOLEUM. ILLUSTRATED WITH PLANS AND 278 REPRODUCTIONS FROM PICTURES AND PHOTOGRAPHS

THE Royal Palace, Monastery, and Mausoleum of El Escorial, which rears its gaunt, grey walls in one of the bleakest but most imposing districts in the whole of Spain, was erected to commemorate a victory over the French in 1557. It was occupied and pillaged by the French two and a-half centuries later, and twice it has been greatly diminished by fire; but it remains to-day, not only the incarnate expression of the fanatic religious character and political genius of Philip II., but the greatest mass of wrought granite which exists on earth, the leviathan of architecture, the eighth wonder of the world.

In the text of this book the author has endeavoured to reconstitute the glories and tragedies of the living past of the Escorial, and to represent the wonders of the stupendous edifice by reproductions of over two hundred and seventy of the finest photographs and pictures obtainable. Both as a review and a pictorial record it is hoped that the work will make a wide appeal among all who are interested in the history, the architecture, and the art of Spain.

UNIFORM WITH THIS VOLUME

CORDOVA

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE ANCIENT CITY WHICH THE CARTHAGINIANS STYLED THE "GEM OF THE SOUTH," WITH OVER 155 ILLUSTRATIONS

GAY-LOOKING, vivacious in its beauty, silent, ill-provided, depopulated, Cordova was once the pearl of the West, the city of cities, Cordova of the thirty suburbs and three thousand mosques; to-day she is no more than an overgrown village, but she still remains the most Oriental town in Spain.

Cordova, once the centre of European civilisation, under the Moors the Athens of the West, the successful rival of Baghdad and Damascus, the seat of learning and the repository of the arts, is now no more than a third-rate provincial town; but the artist, the antiquary and the lover of the beautiful, will still find in its streets and squares and patios a mysterious spell that cannot be resisted.

UNIFORM WITH THIS VOLUME

SEVILLE

A HISTORICAL AND DESCRIPTIVE ACCOUNT, WITH 300 ILLUSTRATIONS

SEVILLE, which has its place in mythology as the creation of Hercules, and was more probably founded by the Phœnicians, which became magnificent under the Roman rule, was made the capital of the Goths, was the centre of Moslem power and splendour, and fell before the military prowess of St. Ferdinand, is still the Queen of Andalusia, the Spanish Athens, the foster-mother of Velazquez and Murillo, the city of poets and pageantry and love.

Seville is always gay, and responsive and fascinating to the receptive visitor, and all sorts of people go there with all sorts of motives. The artist repairs to the Andalusian city to fill his portfolio; the lover of art makes the pilgrimage to study Murillo in all his glory. The seasons of the Church attract thousands from reasons of devotion or curiosity. And of all these myriad visitors, who go with their minds full of preconceived notions, not one has yet confessed to being disappointed with Seville.

The author has here attempted to convey in the illustrations an impression of this laughing city where all is gaiety and mirth and ever-blossoming roses, where the people pursue pleasure as the serious business of life in an atmosphere of exhilarating enjoyment.

UNIFORM WITH THIS VOLUME

THE PRADO

A GUIDE AND HANDBOOK TO THE ROYAL PICTURE GALLERY OF MADRID, ILLUSTRATED WITH 221 REPRODUCTIONS FROM PHOTOGRAPHS OF OLD MASTERS

THIS volume is an attempt to supplement the accurate but formal notes contained in the official catalogue of a gallery which is considered the finest in the world. It has been said that the day one enters the Prado for the first time is an important event like marriage, the birth of a child, or the coming into an inheritance; an experience of which one feels the effects to the day of one's death.

The excellence of the Madrid gallery is the excellence of exclusion; it is a collection of magnificent gems. Here one becomes conscious of a fresh power in Murillo, and is amazed anew by the astonishing apparition of Velazquez; here is, in truth, a rivalry of miracles of art.

The task of selecting pictures for reproduction from what is perhaps the most splendid gallery of old masters in existence, was one of no little difficulty, it is believed that the collection is representative, and that the letterpress will form a serviceable companion to the visitor to The Prado.

UNIFORM WITH THIS VOLUME

TOLEDO

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE "CITY OF GENERATIONS," WITH OVER 480 ILLUSTRATIONS

THE origin of Imperial Toledo, "the crown of Spain, the light of the world, free from the time of the mighty Goths," is lost in the impenetrable mists of antiquity. Mighty, unchangeable, invincible, the city has been described by Wörmann as "a gigantic open-air museum of the architectural history of early Spain, arranged upon a lofty and conspicuous table of rock."

But while some writers have declared that Toledo is a theatre with the actors gone and only the scenery left, the author does not share the opinion. He believes that the power and virility upon which Spain built up her greatness is reasserting itself. The machinery of the theatre of Toledo is rusty, the pulleys are jammed from long disuse, but the curtain is rising steadily if slowly, and already can be heard the tuning-up of fiddles in its ancient orchestra.

In this belief the author of this volume has not only set forth the story of Toledo's former greatness, but has endeavoured to place before his readers a panorama of the city as it appears to-day, and to show cause for his faith in the greatness of the Toledo of the future.

UNIFORM WITH THIS VOLUME

GRANADA AND THE ALHAMBRA

A BRIEF HISTORY OF THE MOSLEM RULE IN SPAIN, TOGETHER WITH A PARTICULAR ACCOUNT OF THE CONSTRUCTION, THE ARCHITECTURE, AND THE DECORATION OF THE MOORISH PALACE, WITH OVER 450 ILLUSTRATIONS

THIS volume is the third and abridged edition of a work which the author was inspired to undertake by the surpassing loveliness of the Alhambra, and by his disappointment in the discovery that no such thing as an even moderately adequate illustrated souvenir of "this glorious sanctuary of Spain" was obtainable. Keenly conscious of the want himself, he essayed to supply it, and the result is a volume that has been acclaimed with enthusiasm alike by critics, artists, architects, and archæologists.

In his preface to the first edition, Mr. Calvert wrote: "The Alhambra may be likened to an exquisite opera which can only be appreciated to the full when one is under the spell of its magic influence. But as the witchery of an inspired score can be recalled by the sound of an air whistled in the street, so—it is my hope—the pale ghost of the Moorish fairy-land may live again in the memories of travellers through the medium of this pictorial epitome."

UNIFORM WITH THIS VOLUME

VELAZQUEZ

A BIOGRAPHY AND APPRECIATION. ILLUSTRATED WITH 142 REPRODUCTIONS FROM PHOTOGRAPHS OF HIS MOST CELEBRATED PICTURES

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ—" our Velazquez," as Palomino proudly styles him—has been made the subject of innumerable books in every European language, yet the General Editor of this Spanish Series feels that it would not be complete without the inclusion of yet another contribution to the broad gallery of Velazquez literature.

The great Velazquez, the eagle in art—subtle, simple, incomparable—the supreme painter, is still a guiding magnet of the art of to-day. This greatest of Spanish artists, a master not only in portrait painting, but in character and animal studies, in landscapes and historical subjects, impressed the grandeur of his superb personality upon all his work. Spain, it has been said, the country whose art was largely borrowed, produced Velazquez, and through him Spanish art became the light of a new artistic life.

The author cannot boast that he has new data to offer, but he has put forward his conclusions with modesty; he has reproduced a great deal that is most representative of the artist's work; and he has endeavoured to keep always in view his object to present a concise, accurate, and readable life of Velazquez.

UNIFORM WITH THIS VOLUME

MADRID

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE SPANISH CAPITAL, WITH OVER 300 ILLUSTRATIONS

MADRID is at once one of the most interesting and most maligned cities in Europe. It stands at an elevation of 2,500 feet above the sea level, in the centre of an arid, treeless, waterless, and wind-blown plain; but whatever may be thought of the wisdom of selecting a capital in such a situation, one cannot but admire the uniqueness of its position, and the magnificence of its buildings, and one is forced to admit that, having fairly entered the path of progress, Madrid bids fair to become one of the handsomest and most prosperous of European cities.

The splendid promenades, the handsome buildings, and the spacious theatres combine to make Madrid one of the first cities of the world, and the author has endeavoured with the aid of the camera, to place every feature and aspect of the Spanish metropolis before the reader. Some of the illustrations reproduced here have been made familiar to the English public by reason of the interesting and stirring events connected with the Spanish Royal Marriage, but the greater number were either taken by the author, or are the work of photographers specially employed to obtain new views for the purpose of this volume.

UNIFORM WITH THIS VOLUME

GOYA

A BIOGRAPHY AND AN APPRECIATION. ILLUSTRATED BY REPRODUCTIONS OF 600 OF HIS PICTURES

THE last of the old masters and the first of the moderns, as he has been called, Francisco José de Goya y Lucientes is not so familiarised to English readers as his genius deserves. He was born at a time when the tradition of Velazquez was fading, and the condition of Spanish painting was debased almost beyond hope of salvation; he broke through the academic tradition of imitation; "he, next to Velazquez, is to be accounted as the man whom the Impressionists of our time have to thank for their most definite stimulus, their most immediate inspiration."

The genius of Goya was a robust, imperious, and fulminating genius; his iron temperament was passionate, dramatic, and revolutionary; he painted a picture as he would have fought a battle. He was an athletic, warlike, and indefatigable painter; a naturalist like Velazquez; fantastic like Hogarth; eccentric like Rembrandt; the last flame-coloured flash of Spanish genius.

It is impossible to reproduce his colouring; but in the reproductions of his works the author has endeavoured to convey to the reader some idea of Goya's boldness of style, his mastery of frightful shadows and mysterious lights, and his genius for expressing all terrible emotions.

UNIFORM WITH THIS VOLUME

LEON, BURGOS AND SALAMANCA

A HISTORICAL AND DESCRIPTIVE ACCOUNT, WITH OVER 350 ILLUSTRATIONS

IN Leon, once the capital of the second kingdom in Spain; in Burgos, which boasts one of the most magnificent cathedrals in Spain, and the custodianship of the bones of the Cid; and in Salamanca, with its university, which was one of the oldest in Europe, the author has selected three of the most interesting relics of ancient grandeur in this country of departed greatness.

Leon to-day is nothing but a large agricultural village, torpid, silent, dilapidated; Burgos, which still retains traces of the Gotho-Castilian character, is a gloomy and depleting capital; and Salamanca is a city of magnificent buildings, a broken hulk, spent by the storms that from time to time have devastated her.

Yet apart from the historical interest possessed by these cities, they still make an irresistible appeal to the artist and the antiquary. They are content with their stories of old-time greatness and their cathedrals, and these ancient architectural splendours, undisturbed by the touch of a modernising and renovating spirit, continue to attract the visitor.

UNIFORM WITH THIS VOLUME

VALLADOLID, OVIEDO, SEGOVIA, ZAMORA, AVILA AND ZARAGOZA

A HISTORICAL AND DESCRIPTIVE ACCOUNT, WITH OVER 325 ILLUSTRATIONS

THE glory of Valladolid has departed, but the skeleton remains, and attached to its ancient stones are the memories that Philip II. was born here, that here Cervantes lived, and Christopher Columbus died. In this one-time capital of Spain, in the Plaza Mayor, the fires of the Great Inquisition were first lighted, and here Charles V. laid the foundation of the Royal Armoury, which was afterwards transferred to Madrid.

More than seven hundred years have passed since Oviedo was the proud capital of the Kingdoms of Las Asturias, Leon, and Castile. Segovia, though no longer great, has still all the appurtenances of greatness, and with her granite massiveness and austerity, she remains an aristocrat even among the aristocracy of Spanish cities. Zamora, which has a history dating from time almost without date, was the key of Leon and the centre of the endless wars between the Moors and the Christians, which raged round it from the eighth to the eleventh centuries.

In this volume the author has striven to re-create the ancient greatness of these four cities, and has preserved their memories in a wealth of excellent and interesting illustrations.

UNIFORM WITH THIS VOLUME

ROYAL PALACES OF SPAIN

A HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE SEVEN PRINCIPAL PALACES OF THE SPANISH KINGS. PROFUSELY ILLUSTRATED

SPAIN is beyond question the richest country in the world in the number of its Royal Residences, and while few are without artistic importance, all are rich in historical memories. Thus, from the Alcazar at Seville, which is principally associated with Pedro the Cruel, to the Retiro, built to divert the attention of Philip IV. from his country's decay; from the Escorial, in which the gloomy mind of Philip II. is perpetuated in stone, to La Granja, which speaks of the anguish and humiliation of Christina before Sergeant Garcia and his rude soldiery; from Aranjuéz to Rio Frio, and from El Pardo, darkened by the agony of a good king, to Miramar, to which a widowed Queen retired to mourn: all the history of Spain, from the splendid days of Charles V. to the present time, is crystallised in the Palaces that constitute the patrimony of the Crown.

The Royal Palaces of Spain are open to visitors at stated times, and it is hoped that this volume, with its wealth of illustrations, will serve the visitor both as a guide and a souvenir.

BY ALBERT F. CALVERT

THE ALHAMBRA

OF GRANADA, BEING A BRIEF HISTORY OF THE MOSLEM RULE IN SPAIN FROM THE REIGN OF MOHAMMED THE FIRST TO THE FINAL EXPULSION OF THE MOORS, TOGETHER WITH A PARTICULAR ACCOUNT OF THE CONSTRUCTION, THE ARCHITECTURE AND THE DECORATION OF THE MOORISH PALACE, WITH 80 COLOURED PLATES AND NEARLY 300 BLACK AND WHITE ILLUSTRATIONS (NEW EDITION)

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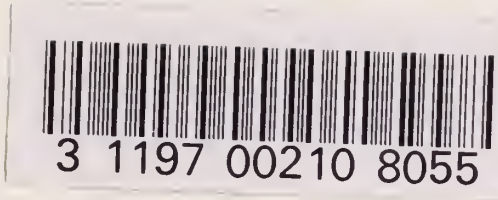

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